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IN THE
Acquisition of Graham's Shorthand.
BY
ALFRED DAY.

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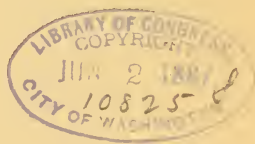
ACQUISITION OF GRAHAM'S SHORTHAND.

A Book to be Used in Connection with the
Hand-Book of Standard Phonography.

—BY—

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ALFRED DAY,

PRINCIPAL OF THE SPENCERIAN SCHOOL OF SHORTHAND,
CLEVELAND, OHIO.



PUBLISHED BY THE AUTHOR, 1887.

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PREFACE.

ERRATA.

The alphabet on page 2 was not perfectly engraved, and the learner should note the following corrections: P, should be a light stroke; S, should be a light curve; lsh and Zhay should have greater inclination. See the perfectly engraved alphabet on page 16 of the Hand-Book.

In the writing exercise page 4, fourth line, the word "Say" should be the letter S.

Twelfth line, page 9, for "Import and," read Important.

In the III rule, page 21, add Gay and M.

tions, in the interest of shorthand, exceed those of any other American author.

ALFRED DAY.

Cleveland, O., May, 1887.

TO THE LEARNER.

Any young man or young lady who possesses patience, perseverance, a desire to learn, and a determination to succeed, can master shorthand. There is nothing of mystery about the art. It can be more easily learned under the instruction of a competent teacher, but such assistance is not absolutely necessary.

The figures preceding the questions refer to the corresponding sections or parts of sections in the Hand-Book.

If a larger amount of reading matter is desired, than that presented in this work, it can be found in the engraved exercises of the Hand-Book.

The first lesson must be thoroughly learned before the second is taken up, the second before the third, and so on to the end of the lessons.

The writing exercise of each lesson should be written over until each outline or word can be written at the rate of sixty a minute. You should understand at the beginning of your study that shorthand means to write, and to write rapidly, the outlines for the words; of course, the characters must be traced slowly and with care at first, but after becoming familiar with the exercise, it should be written over until the speed mentioned above is attained.

Read the Preface to the Hand-Book, also the following sections in Part First, (Introduction to Phonotypy and Phonography): 85, 86, 87, 88, 105, 107, 109, and the Introduction to the Compendium.

Read over everything you write until it can be read as fluently as if written in longhand.

Write small; it will give you greater speed, and having more time to form your characters your writing will be more legible than if written in a "large hand." One-sixth on an inch is a good standard for the consonant strokes.

Shorthand should be written with a pen; Gillott's, No. 404, are excellent, and are such as are used by the author. A gold pen or some numbers of the Spencerian are preferred by many.

Hold the pen as in ordinary writing.

Black ink, and a quality that flows freely, should be used.

When you commence the study of shorthand you should not let a day pass without giving to it some portion of your time, even though it is but a few minutes; you will accomplish more in this way than by irregular practice.

FIRST LESSON.

Sections 10-25 of the Hand Book.

GENERAL REMARKS.

(a) Stenography is a term applied to all systems of shorthand writing.

(b) Phonography is a system of shorthand writing having special reference to writing with characters representing the sounds of a language, is the one in use among the majority of stenographers at the present day, and is the one presented in the Hand Book. It is written with an alphabet composed of the simplest geometrical signs, consisting of straight and curved lines, dots and dashes.

(c) The recognized number of sounds in all systems of phonetic shorthand is forty: twenty-four consonants, twelve vowels, and four diphthongs. The phonographic alphabet consists of characters representing the forty sounds; the consonants are represented by straight and curved lines, the vowels by dots and dashes, the diphthongs by angular marks.

(d) The first thing for the learner to do is to *thoroughly* master the alphabet, and in doing this he must not fail to observe the difference between the *name* of the letter and the letter proper, that is, its *sound*; for instance, the first letter in the alphabet is named Pee, while its sound is that indicated by the letter *p* in the word *hop*; the second letter is named Bee, but its sound is that indicated by the letter *b* in the word *cab*. For convenience, the consonants are presented first.

CONSONANTS.

Letter.	Name.	Sound.	Letter.	Name.	Sound.
\	P	p as in hop.	)	S	ss as in pass.
\	B	b “ cab.	)	Z	zz “ buzz.
|	T	t “ cat.	)	Ish	'sh “ wash.
|	D	d “ had.	)	Zhay	si “ vision.
/	Chay	ch “ catch.	(	L	ll “ fall.
/	J	ge “ large.	\ OR /	R	r “ far.
—	K	ck “ lock.	⤿	M	m “ seem.
—	Gay	g “ log.	⤿	N	n “ son.
⤿	F	ff “ puff.	⤿	Ing	ng “ sing.
⤿	V	ve “ have.	⤿	Way	w “ way.
(	Ith	th “ faith.	(	Yay	y “ ye.
(	Thee	the “ wreath.	/	Hay	h “ had.

NOTE.—The complete alphabet can also be found on page 16 of the Compendium.

REMARKS ON METHOD OF PRACTICE.

(e) Repeat the sound indicated by the Italic letter or letters a sufficient number of times to familiarize the sounds, then with pen and ink make the signs, and at the same time speak the name of the letter, thus: P, B, T, D, Chay, and so on with every letter in the table, and *continue* the practice until every consonant can be neatly and correctly formed at the rate of eighty or one hundred letters a minute.

(f) Too much pains cannot be taken with the first phonographic lesson; do not get the impression that because the letters are only straight and curved lines they can be easily and readily formed

without practice. In the majority of cases it will be necessary to cover page after page with signs, and the learner should not spare either paper or his patience in the practice necessary to write at least eighty signs a minute.

QUESTIONS.

(a) What is stenography? What is phonography? What kind of characters compose the phonographic alphabet? (b) What is the recognized number of sounds in phonetic short-hand? How many consonants are there? How many vowels? How many diphthongs? What kind of characters represent the consonants? What kind represent the vowels? What kind represent the diphthongs? (c) What is the first thing necessary for the learner to do? What must he not fail to do? Why are the consonants represented first? What kind of characters represent the first eight consonants? How many of them are light and how many are shaded? How many letters are written with curved lines? How many of them are shaded or made heavy in the middle? What letter is represented by two signs? What letter is represented with a hook and straight line? Give the names of the consonants. Give the sound of each. (e) How many times should the sound indicated by the Italic letters be repeated? What should be done while making the letters? How long should the practice of making and naming the consonants be continued? (f) What is the substance of the remarks under paragraph "f"?

QUESTIONS FOR REVIEW.

MANNER OF WRITING THE CONSONANTS.—(Sec. 10) How are the perpendicular letters, and those inclined to the left, to be written? (Sec. 11) How are the horizontal strokes written? (Sec. 12, remark 2) How is *Ish* always written when standing alone? When is *Ish* sometimes written upward? (Rem. 3) How is *r* always written when standing alone? (Rem. 4) How is the straight stroke for *r* invariably written? How is *Chay* invariably written? Which slopes most, *Chay*, or the up-stroke for *r*? (Rem. 5) How is *Hay* always to be written? When is a sign to be regarded as standing alone? (Sec. 14) When *Ish* is written upward, what is it called? When *r* is written upward, what is it called? What is the name of the straight stroke for *r*? (Rem. 2) What are the two brief signs for *w* called? Does *Wuh* open to the right or the left? (Rem. 2) What are the two brief signs for *y* called? Does *Yeh* open upward or downward? (Rem. 3) What is the name of the circle for *s* and *z*?

SIZE OF THE CONSONANT STROKES.—(Sec. 15) About what size should the strokes be written? What is said about the light and heavy lines? What is said about the heavy curves? What is said about good phonographic penmanship? What is said about first attempts at writing? Speed in phonography depends principally upon what?

FORMING THE CONSONANT STROKES.—(Sec.16) How should all the consonants of a word be written? Where does the second consonant begin? Where does the third begin? Where does the fourth begin? (Sec. 18) Where does the first perpendicular or first inclined stroke rest? (Sec. 19) Until further instructed where should the horizontals be written? (Sec: 21) Name some of the curved strokes between which there should always be an angle. (Sec. 22) What is said about an angle between P and N, Ith and N, etc.? (Sec. 23) What is said about joining heavy and light lines without a distinct angle? (Sec.24) What is said about joining heavy curves and heavy straight lines? (Sec. 25) For what purpose is the curvature, or the inclination of a stroke, sometimes varied?

REMARK.—Until the learner can give appropriate answers to the questions for review, it is evident he does not understand the principles contained in the lesson, and should not permit himself, or be permitted by the teacher, to proceed to the next lesson until he is able to answer every question, correctly read, and readily write the exercises illustrating the principles presented in the lesson. When this can be done, a new lesson should be assigned, *and not until then.*

The following writing exercise, and all subsequent ones to be found at the close of each lesson, should be written *after* the reading exercise has been read.

WRITING EXERCISE.

1. P, Chay, K, B, T, Ray, D, Hay, J, P, Chay, B, Gay, T, D, Ray, K, Gay, Ray, Hay, J, T.

F, S, Say, Ith, V, Way, Ish, Zhav, M, R, Z, Ing, Yav, S, Thee, Z, Ish, Way, F, Ith, Way, Ing, S, Zhay, S, R, Say, N, F, R.

2. (Consonants joined.) P-K, T-D, Hay-T, J-K, Gay-Ray, P-Gay, D-Chay, K-P, K-Gay, D-T, Gay-Chay, J-K, Gay-Ray, P-Gay, D-Chay, K-P, K-Gay, D-T, Gay-Chay, J-K, Ray-Gay, K-Gay, P-B-B-P, T-D, Ray-Gay, J-D, W-K, B-Gay, D-Chay, T-Ray, Gay-Gay, P-T, Hay-T, B-Gay, J-P, J-Gay, B-Gay, D-Chay, Ray-P, K-Ray.

3. B-Lay, Chay-R, J-R, D-Ith, Chay-N, N-B, Way-K, K-F, P-F, S-N, B-N, J-N, Gay-Lay, N-Ray, R-Ish, N-Z, Thee-M, Z-Lay, R-M, R-Lay, M-N, N-F, M-Z, R-M, N-Ish, M-Ith, N-Ray, Ray-Z, Lay-Z, R-R, Ish-M, N-L, Lay-M, R-B, M-Ray, R-Gay, N-V, M-K, Way-T, Ray-Ith, Hay-V, V-J, D-M, V-J, Ith-K, Lay-D, R-Ray, N-K, Way-Gay, Ith-M, Lay-Way, N-L, M-M, N-N, N-N, M-Z, Shay-Lay, F-R, Lay-V, Ish-R, Lay-Shay, N-Ray, M-D, Lay-T, Gay-M,

R-Lay, T-M, V-Zhay, Ray-Chay, M-Ray, Ray-Ith, K-L, K-Lay, Y-K, Way-K, Ing-Ish, R-K, Ith-M, Yay-R, T-Ray, M-Ish, M-T, P-Lay.

4. Ray-D-M, P-Ray-T, B-N-T, F-K-T, Ith-K-Gay, Ray-D-Lay, M-D-K, K-B-J, K-K-D, P-Ray-Lay, N-Ith-M, Lay-B-N, M-K Z, D-Shay-P, M-Ray-D, M-Lay-D, N-Gay-M, V-Ray-T, S-R-M, Shay-Lay-F, Ray-Ing-K, Lay-M-K, Ing-Ish-K, Lay-Shay-T, Ray-Chay-T, Gay-M-Ray, M-Lay-D, Lay-Gay-N, Z-D-K, R-M-N, P-Lay-Ish, Lay-J-K-Lay, K-Ith-Lay-K, M-M-Ray-N-D, D-M-M, Way-Lay-K-S, D-S-Ray-D, Ray-T-Ing, F-K-T-Lay, Hay-Ray-Z-N, Ray-Ing-T, Ray-D-S, N-K-T, Ish-K-Gay, N-M-D, D-M-Ray-Ray, N-M-D, L-Ing-L, Hay-D-Lay.

Continue writing the above exercise until every outline can be written as quickly as it can be distinctly spoken by a good reader.

You should also read over everything you write until it can be read as easily as if it was written in long-hand. Do not neglect this; for, in order to make practical use of short-hand, it is as necessary to be able to read the characters, as it is to write them.

SECOND LESSON.

Sections 26-32 of the Hand Book.

REMARKS.

(a) When the learner has thoroughly mastered the phonographic alphabet, practice will soon enable him to write at a speed greatly surpassing his longhand, but it will not give him sufficient speed for the purpose of verbatim reporting, therefore, additional characters, as large and small circles, loops, hooks, and other sources of brevity are made use of to attain the desired speed.

(b) Each subsequent lesson is, in fact, but the presentation of some principles of abbreviation, and as soon as the student has mastered them, all that is necessary in order to acquire speed in writing is, to apply the principles and continue their application until he has attained the desired speed, whether it is for his own private use, for the work of the amanuensis, or for the purpose of verbatim reporting.

QUESTIONS.

(a) When the learner has thoroughly mastered the alphabet, what will practice enable him to do? Will the alphabet alone enable him to write with sufficient speed for verbatim reporting? In addition to the alphabet what characters are used? (b) How may each subsequent lesson be considered? After thoroughly mastering the principles, what is necessary in order to acquire speed?

QUESTIONS FOR REVIEW.

BRIEF SIGN FOR *s* AND *z*.—(Sec. 26) For what purpose do we have a circle to represent *s* and *z*? (Rem.) When it is necessary, how may we distinguish *s* from the *z*-circle? (Sec. 27) Are the circles written on the left or right-hand side of the straight perpendicular and sloping strokes? (2) How is the circle written on *Hay*? (3) How are the circles joined to the curved strokes? (4) How are the circles written between strokes?

(Rem. 1) How is *Iss-Ray* distinguished from *Iss-Hay*? (Rem. 2) How is *Iss-Hay* distinguished from *Chay-Iss* or *Chays*? Is the circle ever written on the back of a curve? (Sec. 28) For what purpose is the circle enlarged? (Rem. 2) When great precision is required, how may the large circle be written to represent a *z* sound? (Rem. 2) What is the name of the large circle? (Sec. 29) How do we indicate *st* in such words as *most*, *cast*, *last*, *past*, etc? (Rem. 1) When it is necessary, how may the sound *zd* be represented? (Rem. 2) What is the name of the small loop? (Sec. 30) How do we express *str* in such words as *master*, *pastor*, *faster*, etc.? (Rem. 1) Is the large loop ever used at the commencement of a word? (Rem. 2) What is the name of the large loop? (Sec. 31) Are the large circle and loops ever used between strokes? (Sec. 32) How is the small circle added to the loops and large circles? (Ans.) By making it on the opposite side of the stroke.

WRITING EXERCISE.

1. T-Iss, B-Iss, P-Iss, D-Iss, Hay-Iss, Ray-Iss, Chay-Iss, Gay-Is, J-Iss, K-Iss, Yay-Iss, Ish-Iss, V-Iss, Zhay-Iss, T-Iss.

2. Iss-T, Iss-D, Iss-Chay, Iss-F, Iss-Gay, Iss-Way, Ish-Iss, Iss-Ray, Iss-Ing, Iss-Lay, Iss-K, Iss-V, Ing-Iss, S-Iss, R-Iss.

3. T-Iss-K, B-Iss-T, M-Iss-Lay, Hay-Iss-Lay, F-Iss-T, Iss-Way-M, Ray-Iss-P, N-Iss-L, Way-Iss-T, Hay-Iss-N, F-Iss-N-D, Ray-Iss-T, Iss-P-Lay, Iss-D-R, Iss-R-M-Ray, Iss-M-Ray, Iss-R-R, Iss-K-Iss-D, T-M-K-Iss, Iss-P-Lay, Ish-P-Iss, Iss-Lay-R, Ray-Iss-T, Chay-M-Lay-Iss, Chay-Iss-L, N-Iss-M, V-Iss-L, N-Iss-M, F-Iss-Lay-T.

4. K-Ses, F-Ses, T-Ses, Lay-Ses, Ses-T-M, Ses-Ray, P-Lay-Ses, P-Ses-T, T-K-Ses, P-Ses-V, Ses-T-Lay, P-Ses-R, M-Ses-P, K-T-M-Ses, Ray-D-Ses, M-Iss-S, P-Ses-R, N-Ses-T, K-Ses-Ray.

5. F-Steh, P-Steh, Way-Steh, Steh-Lay, S-Steh, Lay-Steh, T-Steh, Steh-Ray, Steh-D, F-K-Steh, Steh-P, Steh-R-M, T-Steh-F, M-M-Ray-Steh, N-T-Steh, T-Ster, F-Ster, Lay-Ster, M-N-Ster, Ray-D-M-Ster, P-Ster.

6. Steh-N-Gay-Ray, Ray-T-Ing-T-Ing, N-Ses-Ray, K-Ses-T-Iss, M-N-P-Lay-Steh, Ray-D-K-Lay-Iss, V-Iss-L-Iss, Ray-V-Shay-Iss, Z-N-Iss, P-P-Lay-R-Iss, M-M-Ray-D-M-Iss, Ish-T-B-Lay, Iss-R-M-N-Iss.

THIRD LESSON.

Sections 33-40 of the Hand Book.

REMARKS ON THE WORD-SIGNS.

(a) In short hand, many frequent occurring words are represented by a single character. The characters representing the words are called *word-signs*, and the words represented by the signs are called *sign-words*.

(b) About two-thirds of the words used by the English-speaking people are represented by word-signs and contractions, which are formed, in most cases, by one or two movements of the pen.

(c) The abbreviating of the frequent recurring words is a great saving of time and labor, and secures a speed of writing that would not be possible, if the words were written in full, therefore, it will be necessary for the learner to commit the different lists to memory. He must, by *diligence* and *patient study*, firmly fix the words and their signs in the mind, so that whenever the words are heard, or seen in print, the signs by which they are represented may be instantly suggested.

(d) The following is suggested as the best method of learning the word-signs: Taking two lines at a time, write the sign by which the word or words are represented, and at the same time repeat the word represented by the word-sign. After the list has been gone through with several times, the learner should test his progress in memorizing the list by covering the signs with a slip of paper, and then write the signs for the words, or what is better, write them from another's reading, and continue the practice until the signs can be written neatly, in their proper position, and as quickly as

they would ordinarily be spoken by a good reader. After they can be readily written, cover the words and speak them from the signs again and again until they are as familiar to the sight as if they were written or printed.

(e) The suggestions given above will apply to all subsequent lists of words-signs and contractions, and the learner who desires to make the most satisfactory progress will not fail to adopt the method, neither will he permit any impatience or indolence to stand in the way of his mastering *every list and every principle* in each lesson, for, after once fixing these thoroughly in the mind, the practice necessary to attain speed will be a pleasant task.

NOTE.—Read carefully Section 33 of the Compendium.

QUESTIONS.

(a) How are many of the frequent occurring words represented? What are the characters representing the words called? What are the words represented by the signs called? (b) What proportion of the words used in the leading systems of short-hand are represented by word-signs? (c) What is the result of representing the frequent occurring words by signs? What will be necessary for the learner to do? (d) Give the method suggested for learning the word-signs. How long is the learner to continue the writing and reading of the word-signs? What is said about impatience and indolence?

QUESTIONS FOR REVIEW.

(Sec 34) For what purpose is a double letter or hyphen used in the list of word-signs? How can we tell which word is intended? (Sec. 35) What does the dotted line indicate? Where does the word rest if its position is not indicated by a dotted line?

NOTE.—*Before proceeding farther, the list of consonant word-signs must be thoroughly mastered.*

(Sec. 37, Rem. 1) What is said about omitting the *h-dot*? (Rem. 2) What is said about the two signs for *are*? (Rem. 3) When one sign represents two or more words how are they distinguished? (Sec. 38) How is the plural number and possessive case of a noun indicated? (2) How do we indicate the third person, singular, of a verb in the present tense? (*Ans.*) By adding *Iss*. (3) What words are added by a circle to pronouns, conjunctions and adverbs? (4) What word is added by a circle to prepositions? (5) What word is added by a circle to pronouns? (Rem. 1) How is *thysself* indicated? (Rem. 2) When a word-sign representing a verb ends in a circle, how is the third person, singular, of the present tense, indicated? The perfect participle, how? (Rem. 3) For what purpose is the large circle added to pronouns? (Rem. 4) For what

purpose is the circle for *is* or his *as* or *has*, enlarged? (Sec. 39) In how many positions are the word-signs written? (1) What is the first position for horizontals and vowel word-signs? (1, b) What is the first position for perpendicular and sloping stroke word-signs? (2) What is the second position for any kind of word-signs? (3) What is the third position for horizontals? (3, c) What is the third position for full length perpendicular and sloping strokes? (Sec. 40) What is a primitive word? (*Ans.*) "A primitive word is one in no way derived from any other in the same language; as *mind*, *faith*." What is a derivative word? (*Ans.*) "A derivative word is one formed by joining to a primitive some letter or syllable to modify its meaning; as *remind*, *faithful*. How do we represent a derivative from a sign-word? (What is the substance of the "Import and Advice?"

WRITING EXERCISE.

NOTE.—*The words printed in italics are to be written in long-hand, the others with their proper word-sign.*

He will be here several *times* this *week*. They hope his influence will be *obtained*. Why do they *ask about* his language? It is as he *said* in his *report*. They think he will thank them for *the* advantage it gives. He subjected his *plans* to her. It will be of *great* advantage for him to come here. They *were* influenced by *what* she *said*. He will give up his kingdom at any time. He may *take* it away for it is his own. They will see him this *month*. It is a *very* common thing to see them together. Do as *you* wish to be *done* by.

FOURTH LESSON.

Sections 41-55 of the Hand Book.

REMARKS ON VOCALIZATION.

(a) There are twelve distinct vowel sounds in the English language: six long and six short. The common alphabet provides but five letters, *a, e, i, o, u*, to represent these twelve sounds; but in phonetic short-hand each sound is represented by a distinct character, the six long vowels being represented by three heavy dots and three heavy dashes; the six light vowels by three light dots and three light dashes.

(b) The following table will show how the vowels are represented, and how they are placed to the consonants. The straight line beside which they are placed is no part of the vowel, being used

only to show the position the dots and dashes occupy. A consonant stroke in any other direction, or a curve stem could be used, just as well, but for convenience a T stroke is used.

(c) The vowel sounds are indicated by the *Italic* letter or letters in the word beside the dot or dash representing the vowel.

LONG VOWELS.

· | ee as in <i>eel</i>.	- | a as in <i>all</i> .
· | a “ <i>age</i>.	- | o “ <i>ope</i> .
· | a “ <i>arm</i>.	- | oo “ <i>ooze</i> .

SHORT VOWELS.

· | i as in <i>it</i>.	- | o as in <i>on</i> .
· | e “ <i>ell</i>.	- | u “ <i>up</i> .
· | a “ <i>at</i>.	- | u “ <i>full</i> .

(b) The first three characters in the above table are exactly alike—heavy dots—but they represent different letters or vowel sounds, by reason of the position they occupy to the consonant stroke beside which they are placed. So with the light dots, heavy and light dashes; each represents a different sound or vowel, depending upon the position it occupies beside the consonant.

(e) It is called a *first-place* vowel if written at the beginning of the stroke; a *second-place* if written in the middle; and a *third-place* if written at the end of the stroke, whether it is placed before or after the consonant.

(f) The sounds represented by the dots and dashes, and their positions, must be *thoroughly* memorized. They should be repeated over and over until every sound can be designated by its proper sign, and the learner able to tell, instantly, whether it is a dot or dash, light or heavy, first, second or third place vowel.

REMARKS ON WRITING WORDS IN FULL.

(g) Every word contains one or more consonants and one or more vowels. The writing and reading exercise of the first and second lesson consists of outlines only; that is, the consonants of a word, not words written in full, for that requires both the consonants and vowels.

(h) In writing a word in full the learner must first determine what the consonant or consonants of the word are, and then write them without taking off the pen; then determine what the vowel or vowels are, and place them to the outlines in accordance with the rules to be found in the Compendium. The act of placing the vowels is called vocalization.

QUESTIONS.

(a) How many vowels are there? How many are long and how many are short? What letters in the common alphabet represent the vowel sounds? What kind of characters represent the long vowels? What kind represent the short vowels? (b) What use is made of the straight line beside which the vowels are placed? Why is the T stroke used in preference to any other straight or curved line? (c) Repeat the long vowels. Repeat the short vowels. (d) What kind of characters represent the first three vowels? How is the same dot or dash made to represent different vowel sounds? (e) Explain what is meant by a first, second, and third-place vowel. What must be thoroughly memorized? How long should the learner continue to repeat the vowel sounds? (g) What does every word contain? Of what is the first and second writing exercise composed? What is meant by writing a word in full? (h) In writing a word in full what is the first thing to be determined? How are the consonants of a word written? After writing the consonants of a word what is then to be determined? Where are the vowels placed? What is an outline? (Ans.) The consonants of a word joined together. What is vocalization?

QUESTIONS FOR REVIEW.

(Sec. 47, Rem. 2) What are the vowels denoted by a dot called? What are the vowels denoted by a dash called? (Rem. 3) How should the vowel signs be written? (Rem. 4) How should the dash vowels generally stand? Is a slight variation ever permitted? (Rem. 7) Before writing a first-place or third-place vowel beside a consonant, what is the first thing to be determined? What is the first place for Ray? What is the first place for a vowel placed beside any consonant written upward? What is the first and third place for vowels written to horizontals? (Sec. 49) How should vowels be named? (Sec. 50, a) Give the rule for placing a vowel if it is to be read before a consonant. Give the rule if the vowel is to be read after the consonant. (Sec. 52) How should the consonants of a word, composed only of horizontal

strokes, be written? (Sec. 53) Where should perpendicular and inclined strokes be written? (Sec. 54) How many positions does the reporter recognize for words? In what position does he write words when their accented vowel is first-place? When it is second-place? When it is third-place? How does the following of this rule benefit the reporter? What does the position of a word serve to point out? Are the positions recognized in the word-signs? (Sec. 55) Are words ever written out of the position denoted by their accented vowel; if so, why? Why is the sign for *any* written in the first position? Why is the sign for *him* written on the line? Why is the sign for *own* written below the line? What is the most convenient position for writing words? (b) Are word-signs which strictly belong to the first or third position ever put in the second position?

WRITING EXERCISES.

Write and vocalize the following words, placing the consonant on, below, through, or above the line according to the position of the vowel, or accented vowel:

Pay, Key, day, jaw, toe, woe, neigh, shaw, fee, bay, lay, go, sow, ma, thaw, coo, knee, woo, hoe, pa, show.

Ope, etch, ash, aim, ape, oath, eat, oar, eke, Ann, ebb, eight, ease, odd, Eve, ache, add, ill, edge, ear, egg, aid.

Eighty, essay, Eddie, allay, easy, obey, Ella, abbey, Esau.

In the following sentences the words printed in *Italics* are to be written in long-hand, the others in short-hand.

He saw Eddie *buy an* awl.

They saw him go *down the* alley.

It was *said* they *would* aid him.

He *made* oath *that* his age was eighty.

Annie and Joe will pay eight *cents and* see *the* ape.

She *read* my essay *to* them *that* day.

He *came* away *before* he had anything *to* eat.

It was his aim *to* use *good* language.

He *bought* a hoe at *the* bay.

FIFTH LESSON.

Sections 56-77 of the Hand-Book.

VOCALIZATION OF CONSONANT-STROKES WITH CIRCLES OR LOOPS.

VOWEL WORD-SIGNS.



QUESTIONS FOR REVIEW.



(Sec. 56) How is a circle or loop at the *beginning* of a consonant-stroke to be read? (Sec. 61) When is a circle or loop at the *end* of a consonant-stroke to be read? (Sec. 65) The large circle is used to represent what kind of a syllable? May the large circle be vocalized with other vowels, if so, how? (Sec. 66) For what purpose is the large circle used? (2) Is it ever used in the middle of a word? (3) Is it ever used at the beginning of a word? (Sec. 67) Give the rule for vocalizing a consonant stroke with a circle or loop attached.



REMARKS.—(a) All the consonant letters except, Chay, J. K, Gay, Ith, Thee, Ish, Zhay, and M, are represented by other characters than the stroke, that is to say, in addition to their being represented by a stroke they are represented by a circle, semi-circle, hook, loop, or a stroke made half length.



(b) Permitting different signs for the same sound, and allowing some to be written upward and downward, adds to the beauty, lineality, and speed in writing.



(c) It will naturally be supposed, that of two or more signs for the same sound, the briefest would always be chosen; but, for the purpose of vocalization, convenience of joining, or legibility, a consonant cannot always be represented by its briefer sign, and in its stead the stroke sign must be used. The circle for *s* is generally used for that letter except under the following rules, in which case it is necessary to represent *s* by the strokes :

I. When *s* is the only consonant in the word, thus,  saw,
 see.

II. When two *s* sounds are the only consonants in the word, one of them must be represented by the stroke, thus,  cease,
 saucy.

III. When two vowels, or a vowel and a diphthong comes between *s* and another consonant, thus,  science,  chaos.

IV. When *s* is the first consonant in the word and is preceded by an initial vowel, thus,  ask,  Espy.

V. When *s* is the last consonant in a word and is followed by a final vowel, thus, - also,  Elsie.

(d) The rules governing the use of the stroke for *s* applies in the use of the stroke for *z*, with the following addition: Always use the stroke for *z* when it begins a word.

QUESTIONS.

(a) What consonant letters are not represented by any character except the stroke? Name the signs by which some of the consonants are represented otherwise than by the stroke.

(b) Permitting different signs for the same sound adds what? (c) Why do we not always use the briefest sign for a sound? Give the first rule for representing *s* by the stroke. Give the second rule. Give the third rule. Give the fourth rule. Give the fifth rule. (d) What additional rule is given for the use of the stroke for *z*?

VOWEL WORD-SIGNS.

REMARK.—In order to make use of all the shorthand material possible, the dot and dash vowels are used as word-signs for frequent occurring words. The light and heavy dashes are written in two positions, above and on the line, and in the direction of P, T, Chay, as shown in Sec. 69 of the Compendium.

QUESTIONS FOR REVIEW.

In how many positions are the dash vowels written? What are the directions in which they are written? (Sec. 69, 2) Is it necessary to distinguish *a* from *an* or *and*? How can it be determined which is intended? (Rem. 3) How may *whose*, *who has*, or *who is* be written? (Rem. 4) How may *owing* be represented? (Sec. 70) What is the direction for the tick for *the* when joined to a preceding or following stroke? (Ans.) In the direction of P, Ray or Chay. When the tick for *the* is joined to *as* or *his* in what direction is it written, (Ans.) In the direction of Chay. (Rem. 1) What is said about writing the tick for *the* to *or* and *his*? (Rem. 2) What is said about joining the tick for *the* to a following word? (Sec. 71) How may *a*, *an* or *and* be joined to a preceding or following stroke? (Ans.) By a tick in the direction of T or K. (Rem. 1) What is said about joining *a*, *an* or *and*? (Rem. 2, a) In writing *and but*, where does the tick for *but* rest? In writing *and a*, *and an*, where does the tick for

and rest? (b) In writing *and should*, where does the tick for *and* rest? In writing *and the*, where does it rest? (Sec. 72) When *on* and *should* stand alone, how are they generally written? (b) How are they generally written when joined to other words?

NOTE.—The ticks for *a*, *an*, *and* and *the*, are joined to words written in full as well as to word-signs.

ADVICE.

The consonant and vowel-word-signs are among the most frequent words used in writing and speaking. The necessity of thoroughly committing them to memory is obvious, and the learner who has the desire and ambition to succeed in shorthand will not fail to apply himself to the task before him. In the very beginning of your phonographic study resolve to be patient and to master *thoroughly* every lesson; in that way, the principles of each advanced lesson will be more easily mastered and more firmly fixed in the mind.

Do not fail to learn all about the word-signs joined by ticks and the manner of joining them; master every principle to which the questions refer, and apply your knowledge by writing again and again the exercises in the writing lesson. In reading a book or newspaper, it is a good practice to recall the sign representing the sign-words and the manner of joining them; this will enable you to more quickly master the word-signs and the principles governing their formation and application.

When we say “thoroughly master every word-sign and principle in the present lesson,” remember it applies with equal force to *every word-sign and every principle* in each subsequent lesson, and the learner who heeds this advice and makes the suggestions contained therein a part of his daily practice, will surely become an accomplished amanuensis or a first-class reporter.

QUESTION.—What is the substance of the remarks under “Advice?”

WRITING EXERCISE.

Write the outlines for the following words, in their proper position, and vocalize:

Seat, soap, said, sage, sake, safe, sive, stay, same, seal, slow, sight, soar, sing, state, store, sway, some, snow, safe, season, Cicero, stitch, steam, state, soup, stiff, sunny, sing, sash, sallow, Stella, stage.

Piece, days, face, cheese, bows, oats, loose, mace, nose, just, saws, woes, haste, shows, past, most, nest, bases, pays, master, jest

mast, west, safest, laces, excesses, Chester, causes, boaster, hisses, faster, Moses, cost, honest, possess, excess, vases, sits, success, vaster, sashes, Alice, Lester, cities, sages, exhaust, desist, Mississippi, possessive, saw, ace, cease, sauce, essay, chaos, Boaz, ask, Espy, acid, eschew, asp, also, lassie, Gussie, zero, Zaney, cozy, lazy, hazy.

In the following sentences the words in *Italics* are to be written in longhand, the sign-words by their proper signs, joining the ticks for *a*, *and*, *an* and *the*, if they come under the rule for joining, and the remainder of the words to be written by their proper outlines, and vocalized.

And it had come to this *now that* he *would not* speak to them. He *did* as he was *bid* and *went* away, but it was *not* to his advantage to do so. All she said to him was *true*. He who thinks he knows the most usually knows the least of all. It was the best thing they *could* do in the case. He *went* past us just *now* but he will *return* soon. I will go and see them *about* this thing. Your *duty* to your *family* comes first. It is best to be honest all the *time*. She said the *mercury* was *down* to zero. He is a *lazy fellow* for he does *not* study as he ought. It may be to his advantage to come on here, but it is not a case of necessity. It will be a test case, but *not* the first *one* of the *kind*. I think he will thank him if he uses his influence to the best advantage. They will set out on the *journey* some day this *week*. Alice will pay for her osage *orange*. He saw the lassie lasso a steer. They who ask justice should be willing to give it.

SIXTH LESSON.

Sections 78-104 of the Hand Book.

PUNCTUATION, ACCENT, NUMBERS, ETC.

QUESTIONS FOR REVIEW.

(Sec. 87) What are the two marks employed for the period? How should the cross be made? Where is it principally employed? What is said of the second or long period? (Sec. 79) How may the accent of a word be shown? (Sec. 80) How is emphasis indicated? (b) If a single line is employed how must it be made? (Sec. 81) How is a capital letter denoted? (Sec. 82) Numbers are usually expressed by the ordinary figures, with but three exceptions; what are the exceptions? (Sec. 83) What is said about writing the initials of names?

REMARK.—With the exception of C, Q, X, and the vowels, it is perfectly safe to write the shorthand signs instead of the longhand letters, for all initials. This has been our own practice, and we have never experienced the least trouble in reading our notes.

DIPHTHONGS.

(Sec. 87.) What is a diphthong? (Rem. 1.) What are the vowels composing the diphthongs called? (Sec. 88.) Diphthongs are divided into how many classes? What are they called? (Sec. 89.) What are the close diphthongs? (Rem. 1.) What are the two elements composing the close diphthong? In what way does an open differ from a close diphthong? (Ans.) One of the elements of an open diphthong is long. (Sec. 97.) What kind of characters are employed to represent the four close diphthongs? What are the two positions in which the diphthongs are written? (Ans.) First and third. (Rem. 1.) Is the direction of the diphthongs ever varied? The diphthong *i* should always open how? For *oi* and *ou*? For *ew*? (Rem. 2.) How are the two strokes for the diphthongs made? (Rem. 4.) Does the sound *ew* ever begin a syllable? (Sec. 99.) When two vowels come before or after a single stroke how are they written? (Rem. 2.) When two vowels come between two consonant-strokes how are they written? Are the two vowels ever written beside one consonant? (Sec. 101.) When may initial *i* and *oi* be joined to a following stroke? Is *ou* and *ew* ever joined to a preceding stroke?

WORD-SIGNS AND CONTRACTIONS.

(Sec. 102.) In what way does the word-sign for *ay* and *aye* differ from the word-sign for *I* and *eye*? (Ans.) The first-half of the sign is made heavy. (Rem. 1.) How may the word *eyes* be written? The word *eyed*? *Eying*, how? (Rem. 2.) What is said about omitting the *h*-dot from the word-sign for *high*? How may the word *highness* be written? The word *height*, how? How is *higher* written?

REMARK.—In the reporting style the word-sign for *how* is written with a tick below the line, in the direction of Chay, or when joined to a following word it may be written in the direction of P or Ray. We suggest that the pupil learn the reporting sign rather than the angular mark.

QUESTIONS.—What is the reporting sign for *how*? How may the sign be written when joined to a following word?

THE PRONOUN I JOINED.

REMARK. — The pronoun *I* is of such frequent occurrence, provision is made for joining it to words; but, when so joined but one-half of the sign is written; that is, a little tick in the direction of P, Chay or Ray, choosing, as in the case of the other ticks, the one which is most variant from the stroke to which it is attached, as illustrated in Sec. 103.

QUESTIONS.—What are the three directions in which the tick for *I* may be written? (Sec. 103 Rem.) When *I* is joined to a preceding stroke, or between two words, what direction does the tick take?

NOTE.—Learn the word-signs for *highly*, *I-will*, *now*, and *knew*.

(Sec. 104, Rem. 2.) The term “contraction” is employed to denote what? The term “word-sign” is applied to what?

WRITING EXERCISE.

Write the following words in their proper position, and vocalize:

Tie, vice, guise, skies, pies, sight, shi, slices, signs, sigh, sliced, die, styles, ire, ice, highness, ivy, eyes.

Toy, joy, boys, alloy, oil, hoist, noised, choices, voices.

Vow, bow, Dow, allow, house, owl, mow, slough, cow, scow.

Due, fused, Jews, Hugh, lieu, slew, pew, accuse, chews, suit, views, adieu, fused.

Idea, Ohio, snowy, iota, Leah, payee.

Join the ticks for *the*, *a*, *and*, *an*, and *I*, in the following phrases:

I am, but the, I shall, of the, I will, as a, is the, as the, I do, or the, on the, but an, for tne, and they, all the, and should, should the, and ought, to the, or a, or the, and if, and but, but a, if I may, do a, have an.

The words in Italics, in the following sentences, are to be written in long-hand, the others in short-hand:

He is already on his way to the city. Was it his wish to go *there* on the day *named*? The ice was *bought* by Jessy for the guests at the *party*. They *came* to the city just as they usually do on such *occasions*. I think I shall go out and see him the first *opportunity* I have. The boy says he is *from* Ohio. I am *sure* they will give him a pass. I wish he *would* come this way, for it is already too late for him to go past the bay. The boy chased the cow on the ice.

SEVENTH LESSON.

Sections 105-114 of the Hand Book.

METHOD OF PLACING VOWELS BETWEEN CONSONANT STROKES.

- (Sec. 105.) Where are all first-place, and *long* second-place vowels written ?
(2) Where are all third-place and *short* second-place vowels written ?

NOTE.—Read carefully Sec. 106.

(Sec. 107.) Is the non-observance of the rules for placing vowels ever permitted? (Rem.) How should the parts of a compound word be vocalized ?
(Sec. 109.) Give the rule for writing two vowels between two strokes. (Sec. 110.) Give the rule for reading words composed of more than one consonant stroke.

REMARKS ON VOCALIZATION.—(a) But few vowels are used in the briefest or reporting style of short-hand; the outline of a word together with the position explained in Sec. 52, 53, 54, of the Hand Book, is generally sufficient to determine what the word is.

(b) In addition to the word-signs the learner should endeavor to become familiar with the outlines of the frequent occurring words, and to omit, as soon as he can safely do so, the unaccented vowels. The more consonants there are in a word the less need there is of vocalizing.

(c) The vowels in their importance are as follows: First, accented; second, diphthongs; third, initial and final; fourth, medial and accented.

(d) When the learner has made sufficient progress to warrant his omitting the unaccented vowels, he should, as soon as possible, omit both the initial and final, and then the diphthongs and accented vowels, and at the earliest possible moment every vowel should be dispensed with, except an occasional one inserted for greater legibility.

(e) The above are only given as suggestions as to what the learner may do, and are not to be considered as rules to be invariably followed; some students may safely omit more vowels than others,

and each must judge for himself as to the extent to which vocalizing can be dispensed with.

QUESTIONS.—(a) What is said about vowels in the reporting style? What is generally sufficient to determine the word? (b) What should the learner endeavor to become familiar with? What is said about the omission of vowels? Which has the greater need of being vocalized, words of few or many consonants? (c) Name the vowels in the order of their importance. (d) What is said about omitting them?

PREFIXES AND AFFIXES.

What is a prefix? (*Ans.*) A syllable put to the beginning of a word. What is an affix? (*Ans.*) A syllable added to a word.

(Sec. 111.) What is the prefix for *con* and *com*? (Rem. 1.) Should these prefixes be written before or after the remainder of the word? (Rem. 2.) What is said about omitting these prefixes by the reporter? (Sec. 112.) How may the affix *ing* be expressed? What is denoted by a heavy dot? (c) When is *Ing-Iss* usually employed for *ings*? (Rem.) When should not the dot for *ing* and *ings* be employed? (b) As a general rule, how is the affix *ing* best expressed when it forms part of a noun? (Sec. 113.) How may *ing* and a following *the* be expressed? (Rem.) Which of the two directions for the tick for *the* is employed? (Sec. 114.) How may *ing* with a following *a*, *an*, or *and*, be expressed? (Rem.) Of the two directions for the tick, which one is chosen?

WRITING EXERCISE.

In the following words, write both the consonants and vowels.

Take, bake, peach, botch, cap, king, team, shake, fame, gem, deck, epoch, thyme, name, ark, cape, moth, chap, both, maim, leap, make, path, tame, poem, love, jam, push, shape, cash, Dutch, beg, navy, shadow, ga.

Escape, magic, passage, damage, rebuke, monster, baggage, cabbage, month, Jacob, Timothy, dogma, topic, rasp, decisive, beseech, dusty, infamy, Romish, cubic, revenue, invest, Chicago, vacate, tomato, Jamaica.

Compose, consume, confess, conscious, convey, consist, accompany, conceive, conveying, shadowing, packing, asking, deceiving, kings, wrongs, doing the, making a, showing a, facing and, having the, hoping the, subjecting a.

In the following sentences, write the proper sign for the sign-words, and the correct outline for all the other words; none of them are to be written in long-hand:

They said it was all a myth. The next day Jacob came on the road past the mill. I am thinking of his coming back to the city. Many who are first shall be last, and the last, first. Common sense is of much use in our lives. Your first duty is to your family. He came for his baggage a month ago. Honesty is said to be the best policy at all times. Does he know his way to the city? He is keeping his money for his mamma. The richest miser is a slave to his riches. She fears they will take advantage of him because he is poor and needy. If they ask for justice, he should be willing to give it. They ought to give up chewing and smoking tobacco.

EIGHTH LESSON.

Sections 115-144.

DIFFERENT MODES OF EXPRESSING *w* AND *y*.

(a) Although *w* and *y* may be expressed by brief signs, there are cases where the stroke must be employed. The rules governing the use of the stroke for *w* are as follows:

- I. When *w* is the only consonant in the word.
- II. When initial *w* is followed by Iss, Steh, or Ster.
- III. When initial Iss-Way are the only consonants in the word, or when they are followed by P, B, K, Lay, or Ing.
- IV. When *w* follows an initial vowel.

(b) For illustrations of the above rules see Section 117, 1, 2, 3, 4.

QUESTIONS FOR REVIEW.

W is represented in how many ways? (*Ans.*) Three; by the stroke, the brief sign, and the hook.

(a) Give the four rules for using the Way stroke. (Sec. 118; 1, 2, 3.) Repeat the three rules for the use of the stroke for *y*. (Sec. 119, Rem.) What are the syllable names of the brief signs for *w* and *y*? (Sec. 120.) On what four letters is *w* joined as a hook? (Sec. 121.) How is brief Yay joined to a stroke? (Rem.) How is it determined whether Yeh or Yuh is to be employed? (Sec. 122.) Repeat the rule for reading a consonant stroke with a brief Yay or Way joined. (Sec. 123, 2.) To which one of the Way-hooks may the circle be prefixed? (3) Is the hook for *w* ever written between stroke? (Sec. 124, 1.) When is the brief sign for *w* usually employed? Is the brief sign for both *w* and *y* ever written between strokes? (*Ans.*) Yes, occasionally. When may the circle be prefixed to the brief signs for *w*? (*Ans.*) When the brief sign is joined to any consonant-stroke except P, B, K, Gay, and Ing.

REMARK.—The expressing of *w* and *y* by brief signs in the vowel places, as explained in sections 126–132, is but little used by stenographers at the present day. The pupil is advised to learn the table (sections 131–132), however, as it will take but a few moments to do so, for the expressing of *w* with a following vowel by detaching the brief sign is convenient in a few such words as *dwelt* and *quake*; see section 135.

(Sec. 138.) How is *w* prefixed to the diphthongs *i*, *oi*, *ou*? (Sec. 139.) Is it ever allowable to join the angular sign for *wi* to a following consonant?

NOTE.—The use of the right angle to represent *wi*, *woi*, *wou*, is but little used.

Before proceeding further the list of Way and Yay word-signs and contractions must be learned.

(Sec. 140, 2.) How is *with me*, *with my*, and *we may*, written? How is *with him*, written? (b) How is *we no*, written?

REMARK.—We cannot impress too strongly, or too often, the fact that the word-signs and contractions must be *thoroughly mastered*, and that no method of study will obviate the necessity of a perfect familiarity with every list.

(Sec. 143, 1.) What is said about writing the sign for *object*? (2) What is said about having a contracted outline stand for two words? (3) How are *irregularly*, *peculiarly*, *regularly*, and *familiarly*, formed?

WRITING EXERCISE.

Write the outlines for the following words, representing *w* and *y* by the stroke, brief sign, or hook for *w*, in accordance with the rules given in this lesson:

Woe, west, wise, wait, awake, war, swim, wasp, woo, yes, wave, yeast, swallow, swore, wore, yellow, acquire, wall, wait, sweet, wasp, youth, twain, wail, yawn, await, wifely, worthless, equity, widow, washing, wings.

Wide, unison, Owasco, wig, wine, switch, twitch, Willie, Swede, eulogy, eulogium, Owego, wage, sweep, swab, swag, web, wine, swore, web, yawn, oyer, Edwin, Dwight, unyoke, wipe, Ipswich, quench, yacht, yelk, yawn, twang, wait, watch, yore, window, quire, warehouse, Wimley.

REMARKS.—The principle of joining *is*, *as*, *his*, *has*, *self*, *a*, *an* and, *the* and *I*, may be extended to the joining of many words of

frequent occurrence, providing they form a phrase or clause. Joining words is called phrase-writing, and the use of it greatly increases speed as well as legibility, in case it is done in accordance with the rules to be found in sections 242-244, which sections the learner is advised to read over very carefully.

All the words in the following sentences are to be written in short-hand; the words joined by a hyphen are to be written without taking off the pen. The first word of the phrase is written in its proper position, the second is joined to the end of the first, the third to the end of the second, and so on with all the words in the phrase. When the words to be joined are not word-signs, they are to be vocalized.

He may-think he-is doing right. Are-you-ready for-the task? I-am-going into-the city. You-may do-the work if-you wish. It-is to-your advantage to-do as he-says. They came with-a yoke of oxen. Those boys of-yours make too-much noise, and-we-hope-you-will cause-them to desist. James was-a-knave, but-they never knew it. You-may-look for-them next week. Jacob, you-may-go out on-the-sea the last of-the-month. It-should-be as-they wish in-this-case, for-they-were-the first to-make-the request. It-was to-his-disadvantage, but he-will come out all-right yet. Beyond this, I-know-nothing of-the affair. We are aware of-your wrong-doing, but, we-have-no-desire to use our knowledge to-your disadvantage. I-am-going out to-his farm (F-R-M) to see if-things are all-right.

NINTH LESSON.

Sections 144-158 of the Hand Book.

DIFFERENT MODES OF EXPRESSING H.

(Sec. 144.) *H* is represented in how many ways? Name them. (Sec. 145.) How may the simple vowels and diphthongs be aspirated? (Sec. 146.) How should the *h*-dot be written beside the dash-vowels? (b) How is it written beside the dot-vowels? (Rem. 1, b.) How should the *h*-dot always be read? (Rem. 2.) What is said about omitting the *h*-dot?

Before what consonant-stroke is the dot for *h* generally used? (*Ans.*) P. B. D. T. F. V. Ith, Thee, N. and Ing. (Rem. 4.) How is *h* employed as a tick? (Rem. 5.) How is *he* represented in the reporting style? (Rem. 5, b.) When *he* is joined by a tick to a preceding stroke, how is it distinguished from *the*? To

what consonant stroke is *h* joined by a tick? (*Ans.*) To Chay, J, K, Gay, M, Lay, R and Way. To what other signs may it be joined? (*Ans.*) To any brief Way sign, as in section 148, 2; also to the *w*-hook on M and N, as in section 148, 3, c. The *w*-hook on Lay and Ray is aspirated how? (*Ans.*) By shading the hook as illustrated in the word *wheel*, section 3, b. (Section 149, 1, 2, 3, 4, 5.) Give the rules for the use of the *Hay*-stroke?

REMARKS.—The reporter usually omits *h* except in those cases where it is necessary to use the stroke as given in the rules under section 149. In all other cases where it is deemed necessary to express aspiration, it is generally sufficient to write the vowel that follows the *h*.

DIFFERENT MODES OF REPRESENTING R.

(a) Of the two strokes for *r*, R and Ray, the up or down stroke is used, according as an initial vowel does or does not precede, or a final vowel follow; this is not a general rule, but the extent to which it can be applied adds greatly to legibility where the vowels are omitted, as will be seen by the following rules :

(b) INITIAL R. The up-stroke for *r* is generally used when it is the first consonant in a word, whether a vowel precedes or not, *unless* the second consonant is P, B, K, Gay, Lay, or M, then use the down stroke for *r*, *providing* it is preceded by an initial vowel.

(c) When *r* is the first consonant, and followed by M, always use the down stroke whether a vowel precedes or not.

(d) FINAL R. The *up-stroke* for *r* is generally used when it is the last consonant in a word and followed by a final vowel, but in case the *r* is preceded by Ith, Thee, or M, the up-stroke must be used whether a vowel follows or not.

(e) The down stroke for *r* is generally used when *r* is the last consonant and not followed by a final vowel.

DIFFERENT DIRECTIONS OF THE STROKE FOR L.

(f) The two strokes for *l* (Lay and L) are generally used in accordance with the following rules :

(g) INITIAL L. Lay is generally employed when *l* is the only stroke consonant in the word, and when it is the first consonant,

whether a vowel precedes or not, *unless* the second consonant is K, Gay, M, N, or Ing, then use the down stroke for *l*, *providing* it is preceded by an initial vowel.

(h) FINAL L. When *l* is the last consonant in a word *and followed by a final* vowel, it is generally written upward.

(i) It is also written upward when *l* is the last consonant and preceded by P, B, T, D, K, Gay, Chay, J, or M, whether it is followed by a final vowel or not.

(j) The down stroke for *l* is generally employed when it is the last consonant in a word, *and not followed by a final vowel*, and preceded by F, V, Ith, Thee, Ray, N, or Ing.

(k) Always write the down stroke for *l* after Ing, whether a vowel follows or not.

NOTE—*Illustrations of the manner of writing the different strokes for l and r will be found in sections 151-156.*

QUESTIONS.

What is said about the reporter omitting *h*? When the stroke for *h* is not used, how does he express aspiration? (a) What is the general rule for employing the two strokes for *r*? (b) When is the up stroke for *r* generally used at the beginning of a word? (c) Which stroke is used when *r* is the first consonant and followed by M? What is the general rule for writing the up stroke for *r* at the end of a word?

(e) When is the down stroke for *r* employed at the end of a word? (g) What is the rule for writing *l* at the beginning of a word? (h) How is *l* written when it is the last consonant in a word, and followed by a final vowel? (i) After what letters is *l* always written upward at the end of a word, whether a vowel follows or not? (j) When is the down stroke for *l* generally employed at the end of a word? (k) Which stroke for *l* is invariably written for *l* after Ing?

DIFFERENT DIRECTIONS OF THE STROKE FOR SH.

QUESTIONS.—(Sec. 157.) How may the stroke for *sh* be written? What is the upward stroke called? The downward? (Sec. 156, 1.) Which stroke is used when *sh* is the only consonant in the word? (2, 3, 4.) Give the rule for writing Shay.

REMARKS.—The rules governing the writing of the letters treated of in this lesson are not such as the advanced writer will adhere to in every case that may arise in his practice. A word may

have such a long outline, or the joining of the strokes may be so difficult, that it would be better to write the upward stroke where the general rule would require the downward; or it might be better to use the stroke for *h* rather than any of its brief signs. And then, too, the use of the shortening principle, the hooks, the rules for contracting words, to be given in a subsequent lesson, will necessarily lead to the violation of some of the above rules.

Of course, there will be some hesitancy on the part of the learner in deciding which stroke should be used, but the same thing will occur in the application of every new principle and rule, and in order to overcome this, there should be an effort to so *thoroughly* familiarize the principles, in every lesson, that there shall be no more hesitancy in knowing when and how to properly use them than there is in the writing of words in the common longhand.

The learner who shirks the labor necessary to thoroughly master every rule and principle in each lesson, and apply the same in much writing, may safely conclude that he has not the necessary qualifications to succeed in shorthand, or any other profession, where close application and faithful study are necessary to success.

WRITING EXERCISES.

In the following words, *h* is to be expressed in accordance with the rules given for that letter.

Hop, hate, hen, heat, heap, hash, hood, white, half, hive, heaving, hath, hang, head, Hoyt, hod, hoop.

Hitch, hag, ham, haw, hale, hack, Hodge, huge, whistle, whisky, whack, hem, hug, hearse, hog, hoggish, harm, harmony, help, health, harp, whey, hackney, horseback, harm, hominy.

Whip, wheat, whig, Whitely, whoop, whack, whiff, whine, whale, whim, wharfage, whence, wheel, whilst, whelp.

Hoe, hag, hue, Ohio, Hoy, haste, hasty, hosannah, house.

In the following words place the vowel, if it has but one, and the accented, if it has more than one vowel.

Rack, rope, rail, ray, rose, rate, rogue, erroneous, rich, rake, arch, ark, aroma, room, resume, Arp, Arab, armies, Rome, remedy, argue, early, Romack, irksome.

Parry, dairy, Mary, carry, sorrow, theory, cherry, tarry, Cora, Henry, gory, narrow, misery, poor, door, sir, severe, store, jar, sore, fear, source, easier, desire, wiser, error.

Ale, seal, less, lap, look, lame, likeness, ledge, lady, lawyer, Leroy, elk, alike, lank, alumni, elm, Almira, lesson.

Pillow, valley, ball, gale, swallow, dale, pile, vowel, fail, kingly, nail, rail, Ithel, vale, Emily, palace, puzzle, swell, mellow, file, filley, lion.

Shawl, shallow, shoal, abolish, slush, gush, lash, dash, tissue, tush, mush, hash, cash, bush, Shaw, ash, Jewish, Nash.

In the following sentences the words connected by a hyphen are to be joined. If any of the words joined are not word-signs or contractions, they are to be vocalized.

He hit-the boy a whack with-a stick. He-has-a white hat. In-the heat-of-the day they go up-the high hill. The boy is to young to-go to-Yale. Many-have-said he-is-a worthless youth, You-may hitch-the horse to-the hack and-take-the weeping widow home. He-will-be here the last of next week, with-the wheat. While at-sea they-saw-a huge whale. While out walking he saw-the youngster steal a-harp. They-said, "we-will abolish-the law, for-it works to-the disadvantage of-the poor." She lost her shawl and-hood while on-the road. He saw a-lame mule by-the hedge. He stole-the cash and-hid it in-the bush in-the valley, She-may-recite her-lesson in-zoology to-day, and to-morrow she-may-go and-see-the lion, the elk, and-the seal. You-may-go and-see-Mary, if-you desire. The rich-miser always-rode on-horseback.

TENTH LESSON.

Sections 159-179 of the Hand-Book.

INITIAL HOOKS FOR L AND R.

REMARK.—In the second lesson it was stated that each advanced lesson would be, in reality, but the presentation of some new principle of abbreviation. In this lesson is presented the principle of representing the frequent occurring letters, *l* and *r*, by an initial hook, written to all the straight and a part of the curved strokes.





QUESTIONS.—What was stated in the second lesson? What new principle is presented in this lesson?

NOTE.—Read carefully sections 159-160.

QUESTIONS FOR REVIEW.

(Sec. 160.) What are the five modes of modifying the consonant strokes? (Sec. 161, a.) On which side of P, B, T, D, Chay and J, is the *l*-hook written? On which side of K and Gay is it written? On what curved strokes is the small *l*-hook written? (*Ans.*) F, V, Ith, Thee, Ish, Zhay and Yay. (b.) What is said about writing the *l*-hook on Ish and Zhay? (Rem. 2.) On what three consonant strokes is the hook enlarged for *l*? (Rem. 2, b.) Why is it necessary to enlarge the hook?

THE *R*-HOOK.—(Sec. 162.) On which side of P, B, T, D, Chay and J, is the *r*-hook written? On which side of K and Gay is it written? On what curve strokes is the *r*-hook written? (*Ans.*) F, V, Ith, Thee, Ish, Zhay, M and N.

REMARK.—As a small hook on F, V, Ith, and Thee, is employed for *l*, it is necessary, in order to write an *r*-hook on these letters, to reverse them, or turn them over, and when so reversed they appear as follows: , F with the *r*-hook, , V with the *r*-hook , Ith with the *r*-hook, , Thee with the *r*-hook. No confusion will result from this change when it is remembered that the strokes for R, Way, S, and Z, do not take the *r*-hook, therefore, the outline cannot be read for these consonant strokes with the *r*-hook prefixed. This slight change may be made to assist in remembering the *r*-hook, in that it brings it on the left-hand side of all the perpendicular and sloping strokes.

QUESTIONS.

What is necessary in order to write the *r*-hook on F, V, Ith, and Thee? Why will no confusion result from this change? How will this change assist in remembering the *r*-hook? (Sec. 162. b.) What is said about writing the *r*-hook on Ish and Zhay? (Sec. 163.) What is necessary in order to write the *r*-hook on M and N? (Rem. 1.) Why is it necessary to shade M and N? (Sec. 164, Rem. 1.) As the *l* and *r*-hook cannot always be perfectly formed, what is necessary? (Sec. 166.) For what purpose is the *l* and *r*-hook principally used? (b) Is it ever allowable to use the *l* and *r*-hook when an unaccented vowel comes between the stroke and the hook?

VOCALIZATION.

QUESTIONS FOR REVIEW.

(Sec. 167.) When a vowel is written beside an *l* and *r*-hook sign how should it be read? (Sec. 168.) How are inconvenient outlines sometimes avoided? (Sec. 169, 1.) When a long dot-vowel is to be read between a stroke and the *l* or

r-hook, how is it indicated? If it is a light dot-vowel, how? (3) How are the dash vowels written if they come between the stroke and the hook? (4) How are the angles or semicircles written? How is the small circle prefixed to an *l*-hook? (*Ans.*) By forming it distinctly within the circle as in paragraph 170.

ISS, SES, AND STEH PREFIXED TO AN R-HOOK SIGN.

QUESTIONS.—(Sec. 171.) Making the *r*-hook into a small circle prefixes what letter? Into a large circle, what? (1) On what strokes is it allowable to make the *r*-hook into a small or large circle? How is the small or large circle prefixed when one straight stroke follows another in the same direction? (*Ans.*) By writing the circle on the left-hand side of P, B, T, and D, and on the under side of K and Gay, as illustrated in section 171, 2. When P, B, T, or D, is followed by Iss-Ker or Iss-Ger, how is the *s* and *r* indicated? (*Ans.*) By turning the circle on the right-hand side of P, B, T, D, and on the under side of K and Gay, as illustrated in section 171, 3. In all other cases how is the small circle prefixed to *r* between strokes? (*Ans.*) By writing it distinctly within the hook, as illustrated in section 171, b.

NOTE.—Read carefully remarks, 1, 2, 3, under section 171.

(Sec. 172, a.) Is the *Steh*-loop ever prefixed to an *r*-hook sign? (c) When and how is the *Steh*-loop prefixed to the straight line *r*-hook signs? (Sec. 173) The use of the loops and circles to imply an *r*-hook may be distinguished from their ordinary use, how?

WRITING EXERCISE.

Play, pray, blow, brow, addle, adder, tree, eagle, fly, fray, glow, evil, honor, offer, only, claws, prays, classes, freeze, crosses, Homer.

Spill, spray, skill, sprays, screw, civil, stray, discloses, title, minor, frame, flame, phrase, scream, enlist, analogy, scrape, blame, plaster, averse, claim, drop, drip, final, dinner, journal, inner, relish, trickle.

College, speaker, scrap, settle, stray, archer, north, explore, trouble, likely, prosper, destroy, disclose, supreme, disclose, marshal, vulgar, final, scraper, penal, presume, blotter, tunnel, steeple, spring, peaceful, prisoner, subscribe, apple-tree, flavor, sister, extreme, deceitful, distress, prescribe, bushel, problem, radical, vulgar, purchase, journey, civilized.

In the following sentences the words connected by hyphens are to be joined.

While at-the bridge he-placed a-frame over-the flower to keep off-the rays of-the sun. It-is a-disgrace and-miserable folly to-

grow-angry at trifles. The month of-August is-usually extremely warm. We-will-oblige-him to-bring-the black cloth and-place-it on-the table for-the priest. Nothing so soon overthrows a-strong-head as strong liquor. "He-is-the prisoner," they all exclaim with one breath. The boy climbs-the tree and-tries to-pluck an-apple, but-the branch breaks and-he receives a-tumble. Judge Jackson refused to hear-the plea of-the humble-prisoner. Civilized people desire peaceful times, as war brings misery, suffering, and-distress. He purchased a-banner for-the people and "flung it to-the breeze." I-hope-you-will-bring some paper when you-come to supper. He broke-the string while rowing up-the stream. Plinney promised to have-the model ready for-the chapel by-the first of next spring.

ELEVENTH LESSON.

Sections 174-179 of the Hand Book.

INITIAL HOOK FOR IN, UN, OR EN—WORD-SIGNS.

(Sec. 174.) What three syllables are joined by a back hook at the beginning of the straight line Iss-Per signs? On what curved strokes is the back hook written? (*Ans.*) On Lay, M, N, and Way, as illustrated in paragraph 2. (Rem. 1.) What is the name of the back hook?

LARGE INITIAL HOOK.—(Sec. 175.) For what purpose does the reporter enlarge an *r* or *l*-hook sign? (Rem. 2.) What name is given these hooks? (Sec. 176.) If a vowel is written after the Pler or Prel signs, how is it read? (Sec. 177.) Is the small circle ever prefixed to these signs?

NOTE.—Before preceeding farther the initial hook word-signs must be learned.

REMARKS.

(a) If all words are considered as primitive or derivitive, it will be an easy matter to write the derivitive by simply joining to the primitive the consonant or consonants of the derivitive, if this can be done easily; if not, disjoin them. This rule will apply to word-signs and contractions the same as if the primitive word was written in full.

(b) In our own practice, we have never found it necessary to follow the rule in section 40, remark 2, of the Hand Book, "disjoining the consonant or consonants if the last consonant of the primitive is not represented in its sign," but we always join it, if convenient, whether the last consonant is represented in its sign or not.

(c) The nomenclature, or system used in indicating the letters and outlines without writing them, is a great convenience, enabling us, as it has been aptly called, "to talk phonographically." This is an admirable feature of Standard Phonography, and too much credit cannot be given to Mr. Graham for this invention. The learner should *thoroughly* familiarize the names of the consonant strokes with their modifications; when this is done the longest outlines may be indicated by naming.

QUESTIONS.

(a) What is said about forming a derivative from a primitive word? What is said about forming derivatives from sign words and contractions? (b) What is said about following the rule under section 40, remark 2? (c) What is the system of naming letters and outlines called? Who invented it? Is the learner advised to thoroughly familiarize the nomenclature?

QUESTIONS FOR REVIEW.

(Sec. 178, Rem. 2.) Is it considered necessary to make any distinction when two or more words are represented by the same sign? (Rem. 3.) Give the outline for Miss, Misses, Mrs., and Messrs.

(Rem. 4.) What two words are added by an *l*-hook to the consonant and dash vowel word signs, and to the horizontal *and*-tick? (Rem. 5.) What two words are added in the same manner by the *r*-hook? What is said about the size of the circle added to the dash signs?

NOTE.—Thoroughly familiarize the outlines for the six contracted words under section 179.

WRITING EXERCISE.

Inscribe, inspire, inseparable, unstrung, instructor, unsalable, enslave, unceremonious, unseemly, unswayable.

April, abler, corporal, tippler, mackerel, siderel, clerk, stickler, moral, secular, buckler, central, Charles, trial.

PHRASES.—By-our, to-all, of-the, and-will, to-ourselves, for-all, on-the, and-but, but-a, and-our, who-will, to-ours, for-all-are, there-will-be, by-ourselves, on-all, on-our, they-are-all, during-all, but-the, but-our, or-all, and-all-the.

SENTENCES.—We-are very-sure they-will be here this week. Summer is coming to-us once more in-all its glory. We-will mail-you our-circular the-first of December. The Misses Miner will-call on Mrs. Colmery during-the month of April. The principal-member of-the firm will-surely-be-there at-the time you-mention.

Messrs. Smith and-Rider take-pleasure in-acknowledging receipt of-the money. He remarks to-the other members of-the committee, "I-will never encourage such-proceedings, for they-are contrary to every-principle of-right-and-justice." It-is their-desire to-be by-themselves, and-we-should comply with their wish. Every business has-a-number of phrases peculiar to-it. It-will surprise-the member from Cambridge when-he-becomes fully aware of-the difficulty. There-will-be no trouble if-they come over in-time for-the trial to-come on at-the November term. He-said-the farm was unsal-able because-the title is insecure. They-were-the principal-persons who had any-knowledge of-the affair. When-it-is-your desire to-go please inform-us, and we-will-be-there, sure.

TWELFTH LESSON.

Sections 181-200 of the Hand Book.

FINAL HOOKS FOR *f*, *v*, AND *n*.

REMARKS.—A still farther modification of the consonant strokes consists in writing a small hook, at the end of all the straight strokes, for *f*, *v*, and *n*. The method of representing a consonant by an initial and final hook enables the writer to represent two letters with nearly the same facility as if both were written with one movement of the pen.

QUESTIONS FOR REVIEW.

HOOKS FOR *f*, *v*, AND *n*. (Sec. 181.) What two letters are represented by a small final hook on the circle side of any straight stroke? What letter is represented by a small hook on the opposite side? (Rem.) If necessary, how may the *v*-hook be distinguished from the *f*-hook? (Sec. 182.) How does the reporter represent an *f* or *v*-hook on a curve stroke?

NOTE.—The learner can readily form the *f*-hook on a curve by making the hook as though it were an unclosed *Steh* or *Ster* loop.

(Sec. 183, a.) What name is given the hook for *f* and *v*? (b) What is the name of the *f*-hook when spoken of as a class? (Sec. 184, a.) What is the name of the hook for *n*? (b) When the strokes with the *n*-hook are spoken of as a class, what are they called?

NOTE.—The learner must thoroughly learn the names of the strokes with the hooks, as given in sections 183 and 184.

VOCALIZATION, ETC. (Sec. 185, a.) If a vowel is placed after a stroke with the *f*-hook, when is it read? (b) When must the stroke for *f*, *v*, or *n*, be employed?

(Sec. 186.) How may the small circle be added to the *f*-hook signs? (Rem.) Is a loop or large circle ever added to the *f*-hook? (Sec. 187.) If the *n*-hook on a straight stroke is made into a circle, what does it add? (2) Into a large circle, what? (3) Into a loop, what? If to a large loop, what? (Rem. 1.) When is it allowable to add a stroke to the *n*-hook made into a circle? (b) Give an example where it is convenient to form the circle distinctly within the hook before adding the stroke. (Ans.) *Ransom, gainsayed, Spencer.* (c) How may the Iss-circle be added to the *n*-hook made into a large circle, small or large loop? (Rem. 2, b.) Give some of the names of strokes with the *n*-hook made into a circle or loop. (Rem. 3.) Why is it not allowable to use the Ens and Enses circle between crossing lines or between lines in the same direction? (Sec. 188.) How may the small circle be written to an *n*-hook on a curve? (Sec. 189.) Is the *f* and *n*-hook ever written between strokes?

LARGE HOOK FOR SHON AND TIV.

REMARKS.—The sound indicated by the syllable *tion* in *notion*, and *sion* in *evasion*, but spelled differently in many words as: *cean* in *ocean*, *cian* in *Grecian*, *shion* in *fashion*, etc., is represented by a large hook turned on the right-hand side of the straight perpendicular and straight sloping strokes, and on the upper side of K, Gay, Ray, and Hay. The same syllable is also represented by a large circle turned on the inside of the curved strokes.

The syllable Tive is represented by a large hook turned on the *n*-hook side of a straight stroke, but it is not written to the curved strokes.

QUESTIONS FOR REVIEW.

(Sec. 190.) How is the syllable Shon added to any straight stroke? How is the syllable Tiv added? (Rem.) Is the hook for Shon ever used for a syllable of similar sound, however spelled? (Sec. 19.) Is the Shon-hook written to curved strokes? What two consonant letters are represented in the syllable Shon? (Ans.) Ish and N. Give the rule under *a* and *b* where Shon or a similar syllable is represented by the Ish stroke and the *n*-hook. (Rem. 3.) Is the Tiv-hook ever written upon a curved stroke? When the hook for the syllable Tive cannot be employed, how is it represented? (Ans.) By T with an *f*-hook.

NOTE.—Read carefully sections 192-193.

(Sec. 194.) Is the small circle added to the Shon and Tive-hooks? (Sec. 195.) Is the Shon and Tiv-hook ever used between strokes? (Sec. 196.) How is a vowel read when it is placed after a stroke with the Shon or Tiv-hook? (Rem.) When is it allowable to write a third-place vowel within the hook for Shou?

THE SMALL HOOK FOR SHON.

REMARKS.—The small hook for Shon is a most convenient method of representing that syllable after the circle Iss, an *f*-hook, an *Enst* or *Enster*-loop, as illustrated in section 197.

QUESTIONS FOR REVIEW.

After what shorthand signs is the small hook for Shon employed? (Sec. 197, Rem. 1.) What is the name of the small hook for Shon?

Remark 2 states that the small hook for Shon after the *f*-hook is optional, and should be used sparingly. We do not use it in our own practice, and do not know of any reporters who do, although there may be many; however, we do not advise its use.

(Sec. 198.) How is the *Eshon*-hook vocalized when joined to a circle or loop? (Sec. 199.) Is the small circle ever joined to the *Eshon*-hook? (Sec. 200.) Is the *Eshon*-hook ever written between strokes?

WRITING EXERCISE.

Puff, tough, chief, deaf, cuff, huff, beef, stiff, cliff, skiff, cleave, proof, dive, serve, clove.

Pin, tin, bean, tone, prone, brain, glen, tram, train, wagon, spin, crane, sworn, rain, satin, fans, sin, vain, lane, shine, swine, soften, concern, pens, chance, caves, main, money, Swain, salmon.

Puffer, preference, beaver, clover, bravery, believer, plunge, economy, sponge, spinner, organic, broken, machine, shyness, potency, vacancy, pigeon, gleams, compensated, instances, plan, lonely.

Potion, compassion, auction, action, occasion, conclusion, edition, station, active, combative, dative, provocative, infective, motion, confession, dilation, monition, captives, attentions, adjectives, consideration, evolution, auctioneer, ascension, activeness, functions, consecutive, ocean, commission, admonition, talkativeness, occasional.

Position, decision, sensation, succession, transition, supposition, physician, recession, association, compensation, incision.

They ought to pave-the road for-it-is very rough. Her sons' action was-the cause of her grief, and-it drove her to-an early-grave. They drove out on-the road as-far-as-the Cliff House. The

man's chief province I-discover is to puff and-provoke strife. Fanny gave a-penny to-the poor orphan (Ray-Fen.) You-should despise doing-a mean action, and-at all times strive to-do-right. He-was thrown from-the train while it-was in-motion, and-received an-injury from-which he-will never recover. Physical-pain is less grievous to-be borne than an-offence against-the soul. There-was no-reason for-the opposition which-his measure received. Until he-receives-the attention of-a physician his broken-arm will give-him much-pain. Every-person should condemn-the action of-the committee for it-was an-unjust decision. You-willl-please ship us, at-your earliest convenience, four tons of bran. Passion and-oppression drive men to révolution.

THIRTEENTH LESSON.

Sections 201-203 of the Hand Book.

FINAL-HOOK WORD-SIGNS.

REMARK.—*The learner should not be permitted to proceed beyond this point until the final-hook word-signs and contractions are thoroughly memorized.*

QUESTIONS FOR REVIEW.

(Section 201 Rem.) What is said about the two word-signs *often* and *even*? How are derivatives formed from word-signs? (*Ans.*) By adding to the word-signs the consonant or consonants of the derivative, joining them if convenient, if not, disjoining them.

REMARK.—The principle of adding *all* and *will*, *are* and *our*, by an initial hook, is extended to the final-hooks for the purpose of adding the following frequent occurring words :

REPORTING PRINCIPLES.

(Rem. 4.) What four words may be added by an *f*-hook to any full-length straight stroke, to the dash vowel word-signs, and the horizontal *and*-tick? (*Ans.*) *Have*, *of*, *if*, and *ever*. (Rem. 5.) To what two dash vowel word-signs is *not* added by an *n*-hook? (*Ans.*) *Or*, and *but*. (Rem. 6.) What two words may be added by an *n*-hook to *of*, *all*, *to*, and the horizontal *and*-tick? (*Ans.*) *What* and *would*, (b) For what purpose may this hook be made into a circle?

(Ans.) To add *is* and *has*. (Rem. 7.) When the stroke is not more convenient, how and when may *own* be added by an *n*-hook? (Ans.) To the word-sign for *our*; also, to the word-sign for *by*, the *dash vowel word-signs*, and the horizontal *and-tick*, *provided* these words have *owr* added by an *r*-hook. (Rem. 8.) How may *than* be added to any comparative without a final hook, loop or circle? (Ans.) By an *n*-hook.

REMARK.—The illustration of the above principles is given on page 96 and 97 of the Hand-Book, and the learner must thoroughly understand their application before proceeding to the next lesson.

NOTE.—Learn the list of contractions under section 202.

WRITING EXERCISE.

Every-man in-the town has-a-right to-his opinion. They-are giving attention to-the investigation of-the subject of phonography. He-is going down to-the city as-a representative of-the phonographic association, and-will remain several-months. There-is-a vast difference between-the two persons upon whom they conferred-the degree. We enclose-receipt for-the-money which came by Adam's express. I-hope to-have-the pleasure of hearing from-you again soon. I-can-do no-more, as I-have already done more-than I-promised. Referring to-your favor of-the 12th, would-say, we-will come by-the-early-train next Monday. They-can-have no-objection to-the investigation, for-they gave us permission to-go on with-it. The best time to-frame an-answer to-a communication is-as-soon-as we-receive-it. They can stop whenever they-please; this-is-the general impression. Whatever they-say will-have-no-effect upon-the decision of-the judge. He, alone, will never be-able to accomplish-the task which-has-been set-him by-the people. They should-have seen to-these-things before this-time. There-can-be no-objection to-the opinion he expressed before-the jury.

PHRASES.—But if, all would, by our, to what, or not, our own, to our own, to what has, and what, but not, by our own, and if, of our own, and our, more than, but are not, who have, and what, and our own, out of, each of, it will have, and what has.

FOURTEENTH LESSON.

Sections 204-211 of the Hand Book.

WIDENING---LENGTHENING.

REMARK.—The learner will observe, by looking at the alphabet, that the consonant-stroke *m* was not shaded to represent any letter; in this lesson that sign is shaded to represent *p*, or *b*, as explained in section 204.

QUESTIONS.

(Sec. 204.) Shading *m* adds what two letters? What two final hooks may be written to a shaded *m*? (Rem. 1.) What is the name of the shaded *m*? (Rem. 3.) What phrase of two words is represented by *Emb* written on the line? (Sec. 205.) How is a vowel written beside *Emp* read.

NOTE.—Learn the word-signs under section 206.

LENGTHENING

QUESTIONS.—(Sec. 207.) Lengthening *Ing* adds what two sounds? Lengthening any curved stroke *except* *Ing* adds what three sounds? (Rem. 1.) How are the lengthened curves named? (Rem. 2.) How may the reporter distinguish a word where a vowel follows a lengthened curve from one where a vowel precedes? (Sec. 208, a.) If a vowel is written after a lengthened curve is it to be read before or after the sound indicated by the lengthening? Is a vowel to be read before or after a hook or circle added to a lengthened curve? When the sound indicated by lengthening is followed by a final vowel how must the sound be represented? (Ans.) With the stroke and an *r*-hook as in *angry*, and *ultra*, under *b*, section 208.

REMARKS.—(a) The position of a lengthened curve written downward is as follows: First position, the stroke rests on the line; second position, half above and half below the line; third position, three-fourths of the stroke to be written below the line.

(b) A lengthened curve written upward is as follows: First position, begin the stroke half the height of a *T*-stroke above the line; second position, on the line; third position, half of the stroke above the line and half below.

(c) The lengthened horizontal curves are simply made double the usual length of a curved stroke and written above, on, or below the line, in accordance with the rules for writing horizontal strokes.

NOTE.—Thoroughly learn the list of lengthened-curve wood-signs, section 310.

QUESTIONS.

(a) Give the positions of a lengthened-curve written downward. Give the positions of a lengthened-curve written upward. A curved-stroke without a final hook, loop, or circle may be lengthened to add what words? (*Ans.*) *Their, there, they are, and other.* How may *own* be added to any curve lengthened to add their? (*Ans.*) By an *n*-hook.

WRITING EXERCISE.

Pump, camp, dump, lamp, tramp, impose, swamp, imposition, plump, impish, umpire, stamp, embezzle, embalm, ambition, assumption, pre-emption, embelish, Simpson, imposter, embody.

Sinker, winker, clinker, anger, longer, stronger, younger, monger, anchor.

Fetter, voter, Easter, oyster, theatre, shatter, order, slaughter, water, center, falter, central, sifter, letter, smatter, swelter, alteration, shudder, wilder, wilderness, leather, wonder, provender, innovators, senators.

Angry, sundry, watery, ultra, hungry.

The boy is-displeased at what-his mother says and-mutters to-himself. The miners carry lamps while working in-the mines. The slaughter was terrible on-the last day of-the battle. He-placed a stamp on-his letter and-gave it to-the mail carrier. The men ran into-the swamp to catch-the embezzler and-the tramp. He-is a very ambitious man and-desires to-become a-senator. The general will order-the army to-go-into camp during-the winter. All-the younger members of-the community should follow his example. The boy should-obey his father-and-mother. Whether your time calls you to-live or die, do both like a-prince. It-matters nothing how a-man dies, but how he-lives. They-will anchor-the ships- in the harbor near one-another.

FIFTEENTH LESSON.

Sections 212-220 of the Hand Book.

HALVING.

REMARKS.—(a) The letters *t* and *d* occur so frequently that it is necessary to provide some method of representing them other than the stroke. The method that best answers the purpose of speed and legibility is that of shortening, or making half length the stroke which precedes the *t* or *d*, as illustrated in section 212.

(b) The half-length stroke takes an initial or final circle, loop, or hook, the same as a full-length stroke. The half-length stroke is also employed at the beginning, middle, or end of words.

(c) The strokes *Way*, *Yay*, *Emp*, and *Ing* are never made half length *unless* they have an initial or final hook, as illustrated in remark 2.

(d) When *r* and *t*, or *r* and *d* are the only consonants in the word, *Ray* must not be made half length; hence, such words as *write*, *road*, *etc.*, must be written with *Ray-T* and *Ray-D*.

(e) As *Way*, *Yay*, *Emp*, and *Ing* are not halved, the corresponding light strokes *r*, *l*, *m*, and *n*, may be shaded to indicate that *d* follows, as illustrated in section 213.

(f) When the sound *rd* is final and preceded by *K*, *Gay*, *F*, *V*, or *Lay*, in such words as *fired*, *lard*, *etc.*, represent the sound by *Ray* written half length, *not* *Ard*.

(g) The syllable names of the half-lengths, as given in section 214, must be *thoroughly* learned.

(h) The final hooks *f*, *n*, and *shon*, when written to a half-length stroke, must be read *before* the added *t* or *d*; but a circle or loop must be read *after* the *t* or *d*. A half-length stroke, with or without circles, loops, or hooks, is vocalized the same as if it was a full-length stroke, with the exception of an occasional outline which will not permit of full vocalization, as in the word *anticipate*. For the illustration of the remarks under this paragraph see sections 215-216.

(i) When a curved stroke is joined to a straight stroke, without an angle between them, the straight stroke can not be made half-length to indicate that *t* or *d* follows, and in such cases the *t* or *d* must be written in full, as illustrated in section 217.

(j) In order to express *t* or *d* by shortening, when three straight perpendicular strokes follow in succession, it is sometimes necessary to disjoin a shortened letter, as illustrated in section 218.

(k) After an *n* and *shon*-hook it is allowable to write a half-length *s* upward as in the words *factionist* and *opinionist*; see remark under section 218.

(l) Where the principle for shorting to represent *t* or *d* cannot be used :

I. When the *t* or *d* is the last consonant in the word and followed by a vowel, as in *pity*, *ready*, *Monday*.

II. When two vowels come between the *t* or *d* and the preceding consonant ; as in *poet*, *Jewett*, *quiet*.

III. When *d* is the last consonant in the word and is preceded by *Lay*, *Ray*, or *N*, and that consonant (*Lay*, *Ray* or *N*) is preceded and followed by a vowel, the *d* must be written with the full stroke ; as in *married*, *solid*, *annoyed*.

IV. When a consonant is preceded by an initial vowel and is followed by a vowel and a final *t* or *d* ; as in *abode*, *unite*.

QUESTIONS.

(a) What two letters are added by making a stroke half-length ? (b) Do the half-length strokes take an initial and final circle, loop, and hook ? Is the half-length principle employed in the middle of words ? (c) What four strokes are not made half-length unless they have an initial or final hook ? (d) What is said about writing *rt* and *rd* when they are the only consonants in the word ? (e) What are the corresponding light strokes with *Way*, *Yay*, *Enp*, and *Ing* ? How may it be indicated that *d* follows *r*, *l*, *m*, or *n* when made half-length ? (f) How is the sound *rd* represented when it is final and preceded by *K*, *Gay*, *F*, *V*, or *Lay* ? (Sec. 214.) Give the syllable name of *n* made half-length. Give the syllable name of *d* made half-length. Give the syllable name of *t* half-length with an *l*-hook. Give the syllable name of *b* half-length with an *r*-hook. (h) When a final hook is written to a half-length is it to be read

before or after the added *t* or *d*? Is a final circle or loop to be read before or after the added *t* or *d*? How is a half-length stroke, with or without circles, loops, or hooks to be vocalized? (i) When a curved stroke is joined to a straight stroke, without an angle, how must the *t* or *d* be represented? (j) How is *t* or *d* sometimes expressed when three down-strokes follow in succession? (k) When is it allowable to write a half-length *s* upward? (l) Give the rules where the principles for shortening to add *t* or *d* cannot be employed.

WRITING EXERCISES.

Pet, bad, date, chat, jade, caught, mad, end, pate, old, debt, fat, eased, bud, vote, viewed, shed, gout, cat, cheat, art, hied, late, aunt.

Plate, paint, trot, tend, deft, night, nets, paved, rent, pants, fruit, grit, fits, throat, spits, held, slight, floods, went, craft, suspend, ancient, screened, spread, strode, fend, friends, soared, blots, convened, cautioned, sand, cents, rents, maids, loud, dents, splint, streets.

Refined, paged, packed, conduct, violate, bullet, kept, promote, pretends, repeat, armed, replied, invade, ragged, reserved, enjoined, adored, caged, discount, history, graduate, written, intend, verdict, definite, deadly, shepherd, intestate.

Lard, fired, conferred, afford, factionist, visionist, liked, wrote, road, dated, renewed, effect, navigate, poet, ready, sallied, elude, abide, treated.

Your favor of the 8th has been received and contents noted. There may be economy of time as well as in spending of money. There are many persons who would be glad to remain until the exercises are closed. Type-writing should be taught in all our short-hand schools. Important words and phrases in business letters are sometimes commenced with a capital. In reply to your favor of the 4th would say, we have already wired you. They will promote the scheme if they can, for it is to their interest to do so. The bonds are solid 7 per cents, have first bonds on the entire road, and upon its whole landed estate. His private claims amount to a great deal more than was at first expected. They have decided to export all the wheat now on hand. Young persons throw away a vast deal of time in a way that is often worse than useless. The poet has promised to write you before Monday of next week. He claims that he was never treated fairly by the man who engaged him. It is better for a young man to blush than to turn pale. The cadet went to the capital to see the president.

SIXTEENTH LESSON.

Sections 221-224 of the Hand-Book.

HALF-LENGTH WORD-SIGNS.

REMARK.—*The list of word-signs under section 221 must be committed to memory by the pupil before he is permitted to take up the next lesson.*

QUESTIONS.

What words may be added by shortening a stroke? (*Ans.*) *It, had, what, and would.* To signs thus formed what word may be added by an *n*-hook? (*Ans.*) *Not.* When a sign is shortened to add *had* and *would* where is it generally written? (*Ans.*) *Through the line, as illustrated under section 221, remark 4.*

NOTE.—*The list of half-length contractions, section 223, must be learned before proceeding farther.*

REMARK.—Derivatives from the half-length list of word-signs and contractions are generally formed by joining the consonant or consonants of the derivative, if convenient; if not, disjoin them.

WRITING EXERCISE.

A-line of print should-not-end with-the first syllable of a-word when-it consists of-a single letter. He-will tell-it to-the whole world should-an opportunity be-presented. Under date of April 8th we-wrote-you concerning-the matter referred to in-yours of-the 5th instant. We-are-not at-present prepared to say what we-will-do. Immediately upon-receipt of-the same by-you, it-is-the duty of-the assistant to-aid-you in carefully comparing-the particulars of-each-policy with-those contained in-your book. As I-have-not-the pleasure of knowing-the gentlemen named, it-is essential that-I should-be on-my guard. You-are aware that trade-in-this section is-not in a-very good condition at-the-present time. The labor of-writing may-be materially diminished by-the-employment of contractions for-those prefixes which-it-would-be difficult or tedious to-write in full. We trust that-you-will let-us hear from-you at-the earliest possible-moment.

SEVENTEENTH LESSON.

Sections 225-230 of the Hand Book.

CONTRACTIONS AND EXPEDIENTS.

REMARKS.—In the preceding lessons there has been presented the principle of writing to the consonant strokes small and large circles, small and large loops, small and large hooks, strokes have been lengthened and made half-length, and as these strokes are not subject to further modification, there is needed, in order to attain greater speed in writing, other principles or sources of brevity, and the same may be presented under the following heads:

- I. Prefix and affix signs.
- II. Omission of consonants.
- III. Omission of vowels.
- IV. Joining words, called phrase writing.

As many frequent occurring words have the same initial or final syllables, an increase in speed is obtained by having a sign to represent those syllables, as illustrated in sections 228-234.

QUESTIONS FOR REVIEW.

PREFIX-CONTRACTIONS.—(Sec. 228.) How is *accom* expressed? *con*, *com*, *cog*? *contra*, *counter*? *decom*, *discom*, *discon*? *for* and *fore*? *incom*, *incon*, *incog*? *inter*, *intro*? *irrecon*? *magna*, *magni*? *miscon*, *miscom*? *noncon*, *noncom*? *recon*, *recom*, *recog*? *self*? *uncom*, *uncon*? *unrecom*, *unrecog*?

LICENSE IN THE USE OF THE PREFIX SIGNS.—(Rem. 1, b.) What additional prefix sign is represented by *Net* written before the remainder of the word? (c) What by *En* above the line? (d) What by *Ray* on the line? (e) What by the dot? (f) What by *Em* over the remainder of the word? (Rem. 2.) When any one of the prefix signs is preceded by a syllable how may such syllable be expressed? (c) Is it ever necessary, when joined to a preceding syllable, to write a prefix sign out of its usual position? (Rem. 3.) From what words and their derivatives does the reporter usually omit the *accom* dot? (Rem. 4.) Is it ever allowable to omit the circle for *circum* or to join it to the

remainder of the word? (Rem. 5.) Is the sign for *cog* ever omitted? (Rem. 6.) What is said about omitting the *com* dot? (c) How may *con*, *com* be represented? (d) What should the writer accustom himself to do? (Rem. 7.) How is the prefix *con*, *com*, or *cog* sometimes expressed in connection with the preposition in? (b) How may this prefix and the preposition in be expressed in other cases? (c) How may the prefix *contra*, *contro*, or *counter* be expressed in connection with the preposition in? (Rem. 8.) The sign for *contra* may be used for what other prefix syllable? (c) How is the tick for *contra* usually best written? (Rem. 19, a.) What is said about writing the prefix for *for* and *fore*? (d) Name the words in which *for* and *fore* are written with *Fer*. Name the words in which they are written with *F-R*. (Rem. 10.) What is said about joining the prefix sign for *Inter*, *Intro*, and *Enter*? (Rem. 11, a.) What is said about joining the prefix for *Incom* and *Incon*? (b) Are they ever written with the *Lu*-hook? (Rem. 12.) Name the words in which the sign for *Miscon* and *Miscom* may be joined. (Rem. 13.) Is the sign for *Noncom* ever joined? (Rem. 14, a.) What is said about joining the sign for *self*? (b) How may *self* occasionally be joined to a following *Iss*? (c) How is *self con* and *self com* expressed? (d) How is *self contra* expressed? (Sec. 229.) Are word signs ever used for prefix signs? (Rem. 1, a.) Does the word sign retain its position when used as a prefix? (b) What word sign frequently adapts itself to the remainder of the word? (Rem. 2, b.) In what words is *all* represented by *Lay*?

NOTE.—The learner should carefully note the manner of writing the initial syllables in the list given on page 115 of the Hand-Book; also, the contraction for *trans* and *post*

WRITING EXERCISE.

Accomplice, accommodation, combine, conduce, consider, confuse, compassion, cognate, contravene, controversy, countersign, countermince, decompose, discommode, discontent, disconnected, forefather, foreseen, incommode, inconclusive, incognito, interchange, introduce, interpose, irreconcilable, magnify, magnanimous, misconduct, miscomputation, nonconducting, noncommit, reconcile, recompense, recognize, reconsider, self-improvement, self-knowledge, unconscious, uncompressed, unrecompensed.

Unselfish, recumbent, uncontradicted, uninterrupted, disencumber, concomitant, circumscribe, comity, in conclusion, in conversation, small compensation, contribution, foreswear, foretell, forsake, forelock, entertain, entwine, incompetent, in consequence, in consideration, self-esteem, understand, afterthought, afternoon, always, also, undergo.

I-shall consider it an accommodation if-he-will accompany me on-the journey. Circumstances are-such that it-will-not-be possible for-me to communicate with-them. After comparing his notes

with-the-other members of-the committee he-came to-the conclusion that-the circumference was greater-than was really necessary. He contradicted-the report concerning his having-received-the countersign, and-this ended-the controversy. He-has-been compelled to discontinue-the paper, although this will-greatly discom-mode his-many-friends.

The picture was incomplete when-we saw-it. It-is-said he-will introduce-the resolution at-the-next meeting of-the committee. He-is-not aware of-the magnitude of-the work he-has undertaken. His misconduct had-a-great-deal to-do with-the failure of-the company with-which he-was connected. They-will reconstruct-the road at-the earliest possible-moment. He-will-recommend-the pas-sage of-the bill at-the-next session of Congress. He-is-a-man of great self-respect and-courage. She-was-unconscious several-moments after-the accident. By common consent he-was consid-ered a-man of great self-esteem, self-conceit, and very selfish. They-will interpose no objection to-the intercourse, for they-are-disinterested in-every-thing that-will take-place.

EIGHTEENTH LESSON.

Sections 231-234 of the Hand-Book.

CONTRACTED AFFIXES.

QUESTIONS FOR REVIEW.

(Sec. 231.) How may the speed and ease of writing be considerably increased? (Sec. 232.) What is the affix sign for *ble* and *bly*? for *bleness* and *fulness*? for *and fore*? *ing*? *ingly*? *ings*? *lessness*? How may the syllable *lty* and *rty* be expressed? (Ans.) By disjoining the consonant that precedes the syllable, as illustrated in section 9. What is the sign for *lay*? *ment* or *mental-ity*? *ology*, *self* and *selves*? *ship*? *someness*? *soever*? (b) When inconvenient, how may *soever* be represented?

LICENSE IN THE USE OF THE AFFIX SIGNS.—(Rem. 1.) What is said about employing the same sign for different syllables? (Rem. 2.) How may the derivatives from *ology*, *lty*, *rty*, etc., be expressed? (Rem. 3.) What is said about expressing the termination *ly*? (Rem. 4.) Is it ever allowable to join instead of disjoining the consonant to indicate the syllables *lty* or *rty*? (Rem. 5.) Is the sign *Ment* for *mental* ever joined? (Rem. 6.) How may the termination *alogy* be expressed? (Rem. 7.) When *Iss* ends a word and is not

joined to a hook, how may *self* be added? (Rem. 8.) How may *full* and *fully* be added to a full-length straight sign? (Rem. 9.) When the hook for *tive* cannot be used how may that syllable be expressed? (Rem. 10.) Name some of the additional syllables that may be expressed by disjoining a consonant? (Sec. 233.) Are word-signs ever used for affix signs? (Rem. 2, b.) Name the words in which *to* must be expressed by Tee. (Rem. 3.) Name the words in which *on* may be written with the *En*-hook. (Rem. 4, b.) Name the words in which *of* must be written disjoined. (Rem. 5.) How is the affix *in* usually distinguished from *on*? (b) Name some of the words in which *in* may be written with the *En*-hook. (Rem. 6.) What is said about writing the affix *ever*?

WRITING EXERCISE.

Profitable, forcible, accountable, questionableness, sinfulness, therefore, doing, trying, having, knowing the, keeping a. having the, knowingly, meetings, lawfulness, lawlessness, carelessness, formality, risibility, posterity, popularity, nobly, calmly, keenly, regimental, elemental, detrimental, ostology, zoology, chronology, myself, yourself, herself, hardship, man's self, fellowship, friendship, irksomeness, loathesomeness, wheresoever, whosoever, howsoever.

Thereafter, hereafter, onto, hereinto, thereon, whenever, untalked-of, herein, hereinafter, forever, whoever, hereof, unthought-of, looker-on, whereinto.

He-says he-was-engaged in-a-very-profitable business-in-the city. They-say-the difficulties are insurmountable because-of-the feebleness-of-the gentleman in-charge-of-the undertaking. We-are-ready-for-the-goods ordered-of-you several-days-ago, therefore, you-will-please forward-them at-once. Through-his instrumentality the work was accomplished. They keenly feel-the disgrace into-which he-has fallen.

There-is-no-doubt about-his being-subject to-many hardships. He-is-a-very sensible-man and well-posted in mineralogy, zoology, and physiology. To cover present shipment we apply for funds to Thomas Smith, of Albany. We-are-glad to hear-of-your prosperity, and-trust you-will continue to-grow in-popularity-with-the people where you-live. Your-order came duly to hand, and-it shall-have our immediate and-personal attention.

NINETEENTH LESSON.

Sections 235-254 of the Hand-Book.

OMISSION OF CONSONANTS--OMISSION OF VOWELS. PHRASE WRITING.

(Section 236.) Give the rule for omitting *p*, *k*, and *t*. (4) Name some of the other letters which it is allowable to omit. (Sec. 237, Rem. 2.) What is said about special contractions? (Rem. 3.) What are the four particulars in reference to which contractions are devised?

REMARKS.—It was stated in the seventh lesson that the reporter uses but few vowels, writing the consonants of the word only, and placing the outline in the first, second, or third position, according as its vowel is first, second, or third place; or, if it has more than one, then the accented vowel determines the position.

(b) If the student has not already done so, he should begin at once to omit vowels in accordance with the rules given in the lesson referred to, and continue to dispense with their use until he can read words by their outline, not using any vowels except an occasional one for the purpose of greater legibility.

(c) In addition to the greater speed secured by omitting the vowels, which is nearly fifty per cent. over the fully vocalized shorthand, there are secured other benefits which are forcibly set forth by Mr. Graham, in the following language: "Judging of words by reference to the context, as is necessary to some extent when reading unvocalized phonography, leads to a careful observation of the grammatical relations of words, the construction of sentences, the signification of words and phrases, and the natural sequence of ideas; and thus are secured mental benefits which could hardly be obtained so well in any other manner."

(d) The joining of an initial or final diphthong, as illustrated in section 240, concludes all the instruction that is to be given concerning the writing of words in shorthand. If the learner has *thoroughly* mastered the principles which have been presented in the lessons, he will have no difficulty in writing, in accordance with the principles of Standard phonography, any word in the English language. It is possible he may not always give the best

outline for the word, but to aid him in this, Mr. Graham has prepared the following rules of phonographic criticism, and the same should be applied in the writing of all words not memorized as word-signs or contractions:

I. Have the words, in respect to their consonants, been correctly analyzed?

II. May any of the consonants be omitted in accordance with the general principles for the omission of consonants?

III. Have the consonants to be expressed been written with the best outline and in the proper position?

IV. To what extent do they require vocalization? and have the vowels to be expressed been correctly denoted?

V. Have the prefixes and affixes been properly written? or have they been written when they might have been omitted?

VI. Have the prefixes and affixes been joined in allowable cases?

QUESTIONS.

What was stated in the seventh lesson? (b) What is said about the omission of vowels and the reading of words by their outline? (c) What is the estimated per cent. of speed secured by omitting the vowels? In addition to the greater speed secured by omitting the vowels, what other benefits are mentioned by Mr. Graham? (d) What principle concludes all the instruction for writing words in shorthand? Give the rules for phonographic criticism.

REMARKS.—No further instruction can be given for the writing of separate words. The manner of writing the consonants, of placing the vowels, the rules for omitting either, together with instructions for representing a prefix or an affix, will be found in the preceding lessons. There remains to be presented the principles of phrase writing or the joining of words, the omission of words and the further use of a few of the hooks and other principles for representing words, together with an additional list of word-signs and contractions; the same will be presented in this and subsequent lessons.

QUESTIONS FOR REVIEW.

(Sec. 242) How may the speed and legibility of writing be increased? (Rem.) To what should the beginner confine his use of phrase writing? (Sec. 243.) Two or more words joined together is called what? (Sec. 244.) What are the cautions given in regard to the disadvantageous use of phrase writing? (Rem. 3.) Give the general rules for joining words. (Sec. 245.) What word usually determines the position of the phrase?

NOTE.—*Before proceeding further the list of phrase signs beginning on page 126 must be learned.*

(Sec. 245. Rem. 1.) Where is the tick for *a*, *and* or *an*, written when joined to a following tick for *a*, *an*, *and*, or *the*? (b) Where is it written when joined to other words? What are the cases where the second word governs the position of the phrase sign, as given in section 246, 1, 3, and 4? (Sec. 246.) How may the speed of writing be considerably increased without sacrifice of legibility? (Sec. 248) How may the phrase "*of the*" be intimated? (Rem.) When should the phrase "*of the*" be written instead of being implied? (Sec. 249.) Give the rule for the omission of *have*. (Sec. 250, 1.) When may the reporter omit *of*? (2) When may he omit *to*? (3) Name some of the words that may be omitted in the reporting style and which may be readily supplied. When *to* cannot be joined to a following word how may it be implied? (Ans.) By writing it below the line, close against the lower edge, as illustrated in the last paragraph, page 130. (Page 142, rem. 6.) When may the reporter employ the primitive word-sign for both the present and past tense? In such cases how is the tense distinguished? (Rem. 7.) What words may be added by *Iss* to any word not ending with a circle? (b) How may those words be added to words ending with *Iss*? (Page 146, rem. 1.) How long should the learner continue writing the word-signs and contractions under section 254.

WRITING EXERCISE

NOTE.—In the following exercise the learner is to use his own judgement as to the proper phrasing.

Every morning and evening he reads from the Word of God. I intend to be here every day except Saturday and Sunday. They went hand in hand down towards the river. You may bring me as much as you can. The position of a phrase sign is sometimes determined by the second word. He said he would send to you for the money before the last of this week. The farm contains eighty acres, more or less. The goods I ordered last Wednesday have not yet come to hand. I was very much pleased with the contents of your letter. You may send the parcel by Adam's express. Writing was at first impossible, and for a long while difficult after it became possible. Men spoke long before they wrote, because speech was easy. Logic deals with thought, but not with the

thought in single and detached sentences. Rhetoric was studied before writing became general, and ages and ages before printing was invented. With that fatal disease, consumption, he sank lower from day to day. We must learn at the graves of our lost ones how to live with the living. If it was done by modes and processes not embracing this combination and arrangement, then such previous use would not disprove the novelty of the plaintiff's invention.

TWENTIETH LESSON.

REPORTING STYLE.

REMARKS.—The corresponding of style short-hand is the reporting style as far as it goes, and is the style used in correspondence. In taking up the reporting style the learner has nothing to unlearn; he has a few new principles to learn, together with a large list of word-signs and contractions.

QUESTIONS FOR REVIEW.

POSITION OF WORDS—(Sec 257.) What is the first position for horizontals and vowel-signs? (2) What is the position for full length perpendicular and sloping strokes? (Sec. 258.) What is the second position for any kind of sign? (Sec. 259, 1.) What is the third position for horizontals and vowel-signs? (3) What is the third position for perpendicular and sloping strokes? (Sec. 260.) What position is denoted by the figures 1, 2, 3? (b) What position is denoted by the figure 4? (Sec. 261.) Why is the violation of the rule of position sometimes necessary? (Rem. 1, a.) In such cases where is it best to write the most frequent word?

ENLARGED WAY AND YAY.—(Sec. 262, 1.) For what purpose is the *Brief-Way* sign enlarged? (2) What words are added by enlarging the *Brief-Way* in the direction of a Chay? (Sec. 263.) What words are added by a *Brief-Yay* enlarged in its natural direction? (Rem. 2.) What words may be added by a hook to an enlarged Way or Yay?

LENGTHENED STRAIGHT STROKES—(Sec 264.) For what purpose does the reporter lengthen a full-length straight line without an attachment? How are the heavy strokes to be written? What additional word under remark 3, may be added to a lengthened curve or straight line. (Rem. 4.) How may *there, their, they* be added to *been, done, can* and several other word-signs, ending with an *n*-hook? (Rem 5.) What words may be added by an *f*-hook? (Rem. 6, 1.) What word may be added by an *n*-hook to any curve

lengthened to add their? (2) What word may be added by an *f*-hook to any curved stroke lengthened to express there? (Rem. 7.) How may *to their* be advantageously written? (Rem. 8.) What is said about omitting a *t* or *d* sound expressed by halving? (Rem. 9.) Is it ever allowable to treble a stroke?

NOTE.—Learn the additional vowel phrase signs beginning on page 166. Do not leave them until they can be written as quickly as they would be uttered by a good reader.

WRITING EXERCISE.

We ought to have attended to this matter before now. We are not certain as to the truth of the remark. Upon their statement on the witness stand, I am sure they will be convicted of the crime with which they have been charged. Of what use can they be to us now that the case has been dismissed? His testimony adds nothing to what has already been presented. We were advised of their coming, therefore, they did not surprise us. At their request they were permitted to go by the early train. With their permission you may take the book from the library and keep it until their return. Would you be willing to undertake the work at the price stated? He was very prompt in all his payments, in other words, his bills were always paid when presented. Yours of the fifth has been received, and in reply we would state that we are preparing the answers to your several questions and will forward them by to-morrow's mail. As to the renewal of the note we are not prepared to give you an answer. He may go to the city if there is no objection made by those who are to furnish the conveyance. I wish you would go thoroughly into this matter and find out just what freight it is they refer to. Your letter came duly to hand and it should have received our prompt attention.

TWENTY-FIRST LESSON.

QUESTIONS.

ADDITIONAL REPORTING PRINCIPLES.—(Page 167, Rem. 2.) How may *you* sometimes be joined in phrase writing? (b) When commencing a phrase where does the hook for *you* rest? (c) When the *Yuh*-hook is taken out of its position on the line and written in the middle of a phrase, how is it distinguished from the *r*-hook? (Rem. 3, a.) To what strokes is it allowable, in a few cases, to represent *we* by a sign similar to an *l*-hook? (Rem. 4.) Is *Eshon* ever added to an *n*-hook? (Rem. 7.) How are the words *Art*, *Shalt*, *Hast*, etc., expressed? (Rem. 8.) Is it ever allowable to represent the past tense of a

verb by the form of the present ? (Rem. 10.) How may *in*, *in his*, and *in as*, be expressed ? (Rem. 11.) How may *one* sometimes be expressed ? (Rem. 12.) For what purpose is it sometimes allowable to omit the hook on *been*, *can*, *there*, *their*, *they are*, and *other* ? (b) Is the hook ever omitted from outlines other than those mentioned above ? (Rem. 14.) How may the reporter write *able to be* ? (Rem. 15.) What is the reporting sign for never ? (Rem. 16.) When *forth* follows a verb ending in a full-length straight stroke, how may it be represented ? How may it be represented in other cases ? (Rem. 19.) Are sign-words ever written in full ? (Page 182, Rem. 2.) How may *us* be joined to a preceding word ? (Rem. 3.) How may *our* sometimes be expressed in a phrase sign ? (Rem. 4.) How may the words *is*, *as*, *his* or *has*, be prefixed to a word-sign commencing with a circle ? Under remark 3, page 193, what is said about devising contractions ? (Page 194, Rem. 6.) For what purpose is the colon used in the list of contractions ? For what purpose is the dagger used ? (Rem. 7.) The contractions for a verb may, as a general rule, be employed for what ? (Rem. 8.) What is said about several *s*-sounds occurring together ? (Sec. 269.) How may words of similar or different meanings but containing the same consonants be expressed ? (Page 198, Sec. 271.) How may the pronoun *I* be represented when standing alone ? (a) When commencing a phrase what position does *I* occupy ? In what position is *he* written when commencing a phrase ? (b) When *I* and *he* follow other words in a phrase how are they distinguished from each other ? (Sec. 272.) When not otherwise convenient, how may the words *their*, *there*, *they are*, and *other* be expressed ? For what purpose may the hook or circle be written to the *Ther*-tick ? (Sec. 274.) Instead of writing the ciphers in succession, how may the denomination *hundred*, *thousand*, *million*, etc., be expressed ? (Ans.) By writing the word sign for those words. (Sec. 275.) How may the larger and smaller divisions of a book be expressed ? (Sec. 276.) How may a repeated clause be indicated ? (b) When may the comma be substituted for the dash ? (c) When a word containing two or more strokes is repeated, with some word intervening, how may it be written ? (d) How may words composed of similar parts be written ? (Sec. 277.) When words are omitted how is the omission to be indicated ? (b) When the omission extends to the end of the sentence what is to be done ? (Sec. 278.) What is said about punctuation ? (Rem.) What is said about indicating the question and answer in reporting testimony ? (Sec. 279.) How does the reporter indicate doubt, or any other word which he has entirely failed to catch ?

WRITING EXERCISE.

NOTE.—The following phrase signs are to be written in accordance with the instruction given in the reporting style.

With what, what we, one other, at their own, had there, for their own, you were, with their, would you, can therefore, my other, to their, with their, the other, with you, you were, whether there

are, to the, as to the, as to, you had, we can, you have, we may be, call forth, send forth, be able, to a, with all their, have their, all it, of it, give us, upon us, or their, as soon as, since their, have their own, century after century, day after day, blacker and blacker, would there, in his own, sees us, you shall, it had, you think, in some, in as great as, human soul, can never be, let there, is said, down there, within there, can there be.

REMARKS.

Having mastered the principles of both the corresponding and reporting styles, and memorized the word-signs and contractions of the former, there remains to be memorized the reporting lists beginning on page 170 of the Hand-Book. The committing to memory of a large list of word-signs and contractions, and the ability to write them as soon as the words are heard, and to read them as soon as the signs are seen, is absolutely necessary in order to become a verbatim reporter. Do not delay, but commence the work at once; do not let a day pass without learning a few signs, and in a short time you will have committed to memory a brief outline for the most frequent occurring words in the English language.

To learn the word-signs and contractions the following method is suggested: Take the list under "a," beginning on page 170, and read the list through several times, then write it through until you are familiar with the outlines, after which have a reader read the words while you write them, and at the same time calling the outline and position. Continue this practice until every word under "a" can be written as quickly as it can be uttered by a good reader, then take up the list under the next letter, and so on until the whole list has been gone through with.

If the services of a reader cannot be obtained then adopt the following method: After the list has been written through a sufficient number of times to be familiarized, cover the outline of the word with the little finger of the left hand, and then with an inverted pencil, or pen holder, trace the outline on the table or desk, not looking at the right hand or pencil, but moving the pointer above, on, or below an imaginary line, according as the word is written in the first, second or third position. This is the

best method to be followed, providing the services of a reader can not be obtained. While it does not answer the purpose of actual writing, the outlines are fixed in the mind, and the fingers get the necessary drill in movement, which is essential in order to write both rapidly and well. This practice can be used advantageously in tracing the outlines of words and phrases in any matter the learner may select.

After the list under "a" has been gone through with in the manner suggested, the learner should prepare the word-signs for a reading exercise in the following manner: Number the word-signs, beginning with "Able to," and ending with "awful," placing the figure at the left of the words, near to, but not touching them. The words should be numbered in consecutive order, beginning with 1 and ending with 110, the number of words under "a." After this has been done, take a small blank-book, $2\frac{1}{2}$ by 5 inches, (or any other size that may be convenient,) rule a line down the center of the page, then "mix" the numbers from 1 to 110, after which write the short-hand character for the word that stands beside the corresponding figure in the list in the Hand-Book, writing the sign neatly and correctly, and as many times as the sign represents different words.

The list thus prepared is to be used as a reading exercise, for, if the words represented by the signs can be read when unconnected with other words in a sentence or phrase, there will be no difficulty in reading them when they are connected. The object of "mixing" the signs as a reading exercise is to present them to the eye in a different order than that in which they were written. The book may be carried in the pocket and the signs familiarized at odd moments. An illustration of "mixing" the signs will be found on the page following the twentieth reading exercise.

If the learner is situated so he cannot receive personal instruction we would suggest the following method of practice: After having mastered all the principles, and written through many times the exercises of this work, commence with the Second Reader. Frequent reference to the list of reporting word-signs and contractions will be necessary, as you are supposed to commence to memorize

the lists when you commence to copy from the reader. Take about ten lines in the first article and read it over until it can be read as quickly as if it had been written in long-hand, then copy it ten or fifteen times, noting all the word and phrase signs, and carefully read all the notes at the bottom of the page in the printed copy. After the shorthand can be neatly and correctly copied you should continue to write it from another's reading until the ten lines can be written at the rate of one hundred and twenty words a minute, then take the next ten lines, and then the next, and so on until the reader has been written through, after which other matter may be written.

While going through the reader in the manner suggested, it would be well to write, according to your best judgment, one hundred and fifty or three hundred words from some newspaper or book, then have it corrected by some competent writer of the system, after which re-write the article, correcting such errors as were noted, then write the article the same as the matter taken from the reader, until it can be written at the rate of one hundred and twenty words a minute. You can arrange for the correction of your article by mail, that is, sending it to some competent person to correct and note the errors; this is sometimes called giving "lessons by mail," but it is really nothing more than correcting the learner's exercise, and is all that can be accomplished through the mail; however, the writing of articles, as has been suggested, and having them corrected through the mail, may be used advantageously by those who cannot have the benefit of personal instruction.

In order to "get up speed" in shorthand there is needed practice, *practice*, PRACTICE; remember, it is better to write one article three hundred times than to write three hundred articles once. Shorthand is of no practical use until it can be written at a fair rate of speed, and no less essential is the ability to read whatever is written in shorthand characters as readily as if the matter had been written in longhand. When the learner can write one hundred and twenty words a minute, new matter, correctly read and properly transcribe his notes, he can announce himself as a first-class amanuensis. The use of the type-writer, the duties of the amanuensis,

the proper use of capital letters, punctuation, etc., must be learned from books treating of those subjects, and of the number published we have examined none that equals "Humphrey's Manual of Type-Writing, Business Letter-Writer, and Exercises for Phonographic Practice." Every shorthand writer should possess a copy of this most excellent work.

The Second Reader need not be purchased until the learner has mastered all the principles in the Hand-Book, and has commenced to learn the word-signs and contractions, then commence with the Reader in accordance with the instructions already given. A copy of the Phonographic Dictionary is almost indispensable to the learner studying shorthand without a teacher, as it gives the outline of thousands of words and phrases. The Aid, the Hand-Book, the Second Reader, and the Dictionary, are the only works necessary to become a verbatim reporter. All of Mr. Graham's publications are excellent, and the purchase of any one of them is money well spent. If we were to particularize, however, we would mention "Shorthand and Reporting," by Charles A. Sumner; also, "Lessons to An Ex-Pitmanite." Of the works not published by Mr. Graham, and which we can heartily recommend to any student of any system of shorthand, are "Hall's Commercial List," by Geo. W. Hall, and "One Hundred Valuable Suggestions to Shorthand Students," by Selby A. Moran.

A parting word to the learner is this: Don't get discouraged; don't get the impression that you can master a profession, as valuable as shorthand, in a few weeks; it requires patience and perseverance, and so does every art in the practice of which men earn their daily bread, and shorthand is no exception to this general rule. Whatever department of shorthand you intend to enter, whether as an amanuensis, law, sermon, or general reporter, resolve to stand at the head of your profession.

1125-6555-60

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Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

(Handwritten musical notation on a single staff)

2. $\sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2} \sqrt{2}$

Handwritten symbols: $\gamma, \alpha, \beta, \epsilon, \delta, \eta, \theta, \kappa, \lambda, \mu, \nu, \xi, \zeta, \omega$

[Handwritten scribbles]

3. 

Handwritten notes:

W T W A L U L

$\sqrt{L} \sim \sqrt{1} \sim 1$

engelsk

6 7 8 9 10 11 12 13 14 15 16

6 2 2 0 2 2 1 2 2 2 2

2. $\underline{2} \ 2 \ \vee \ 16 \ 9 \cdot 8 \ 5 \ 4 \ 6 \ 6$

682 Nov 1906

3. 6 1 2 3 4 5 6 7 8 9 10

un b b b b b b b b

V.

[illegible]

VI.

[illegible]

VII.

Handwritten musical notation on four-line staves, featuring various rhythmic symbols and notes.

4

261, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 262, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 263, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 264, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 265, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 266, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 267, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 268, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 269, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2
 270, 4 x 2, 6 x 2, 6 x 2, 6 x 2, 6 x 2

VIII.

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IX

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XIII.

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XVI.

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 ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٣٠ ٢٩ ٢٨ ٢٧ ٢٦ ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٣٥ ٣٤ ٣٣ ٣٢ ٣١ ٣٠ ٢٩ ٢٨ ٢٧ ٢٦ ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١

XVII.

١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٣٠ ٢٩ ٢٨ ٢٧ ٢٦ ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٣٥ ٣٤ ٣٣ ٣٢ ٣١ ٣٠ ٢٩ ٢٨ ٢٧ ٢٦ ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١

XVIII.

١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١
 ٣٠ ٢٩ ٢٨ ٢٧ ٢٦ ٢٥ ٢٤ ٢٣ ٢٢ ٢١ ٢٠ ١٩ ١٨ ١٧ ١٦ ١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١

XIX.

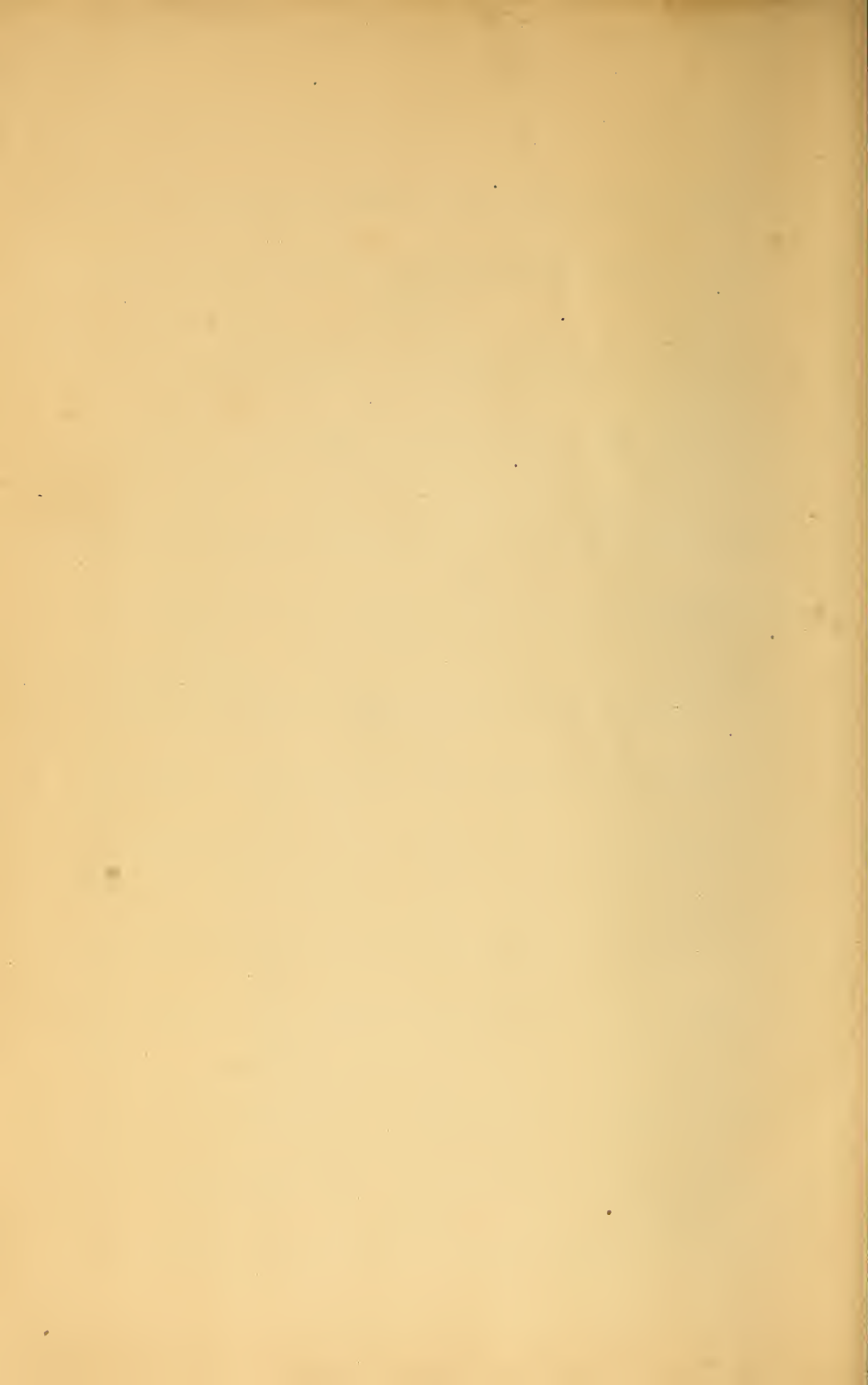
١٥ ١٤ ١٣ ١٢ ١١ ١٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١

6 - 7 2 6 x 2 0 0 - 1 7 p 1 6 x 2 0 0
 ~ 6 2 6 x 2 0 0 - 1 7 6 6 x
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c 2 1 9 2 1 1 1 6 2 4 6 7 2 1 1
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|--------|--------|---------|--------|
| 8 8 8 | 12 - e | 14 6 6 | 7 - e |
| 30 - e | 22 6 | 24 6 | 17 11 |
| 28 2 2 | 32 2 | 5 e e e | 27 - |
| 1 2 | 3 2 | 15 6 6 | 9 - |
| 11 - e | 13 2 2 | 25 6 6 | 14 6 6 |
| 21 6 6 | 23 - | 6 2 | 29 - e |
| 31 2 2 | 33 2 | 16 2 | 30 6 6 |
| 2 6 | 4 2 2 | 26 2 | 10 - e |
| | | | 18 1 |





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